

# Music Educators Journal



SEPTEMBER-OCTOBER  
1946

## Red Iron Ore

Adapted on the Great Lakes  
from an old sea chantey

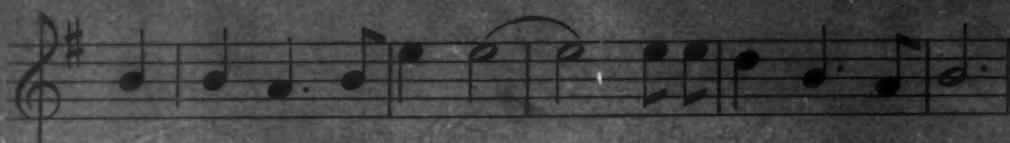
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1. Come all you bold sail - ors that fol - low the Lakes



On an i - ron ore ves - sel your liv - ing to make, \_\_\_\_\_



I shipped in Chi - ca - go, \_\_\_\_\_ bid a - dieu to the shore,



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Der - ry down, down, down der - ry down. \_\_\_\_\_

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Formerly Music Supervisors Journal

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VOLUME XXXIII, No. 1

SEPTEMBER-OCTOBER 1946

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THE COVER PICTURE: Englebert Roentgen, assistant first cellist of the Metropolitan Opera Company, demonstrates for admiring members of a Student Performance audience. Picture is used through the courtesy of the Metropolitan Opera Guild, sponsors of the annual series of Student Performances.



THE MUSIC EDUCATORS JOURNAL is issued six times a year. (September-October, November-December, January, February-March, April, May-June.)  
Subscription: \$1.50 per year; Canada \$2.00; Foreign \$2.25; Single copies 35c. Business and Editorial Office: 64 East Jackson Blvd., Chicago 4, Ill.  
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Entered as second-class matter September 21, 1934, at the post office at Chicago, Illinois, under the Act of March 3, 1879.  
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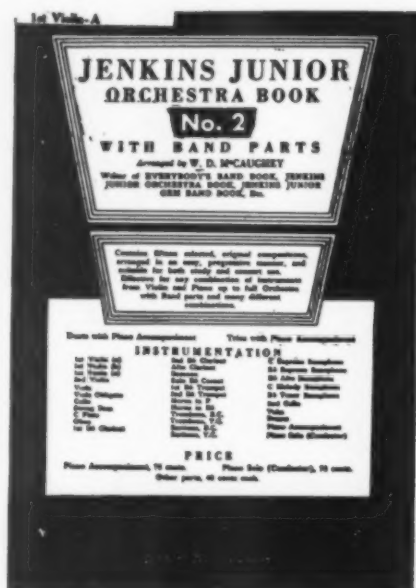
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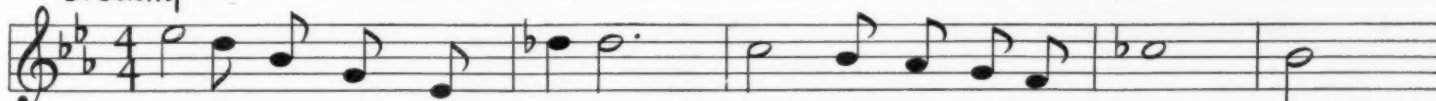
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\* Ma-ri - anne, — Ma-ri - anne, — Be-cause one spring day I met you, —

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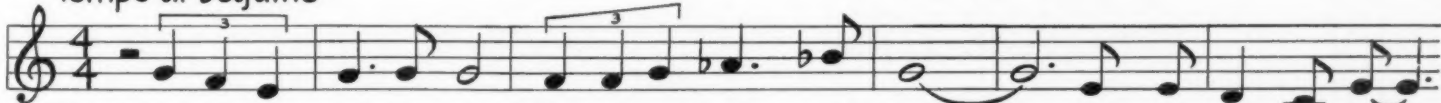
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### Tempo di beguine



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- 31—My Dearest Prayer
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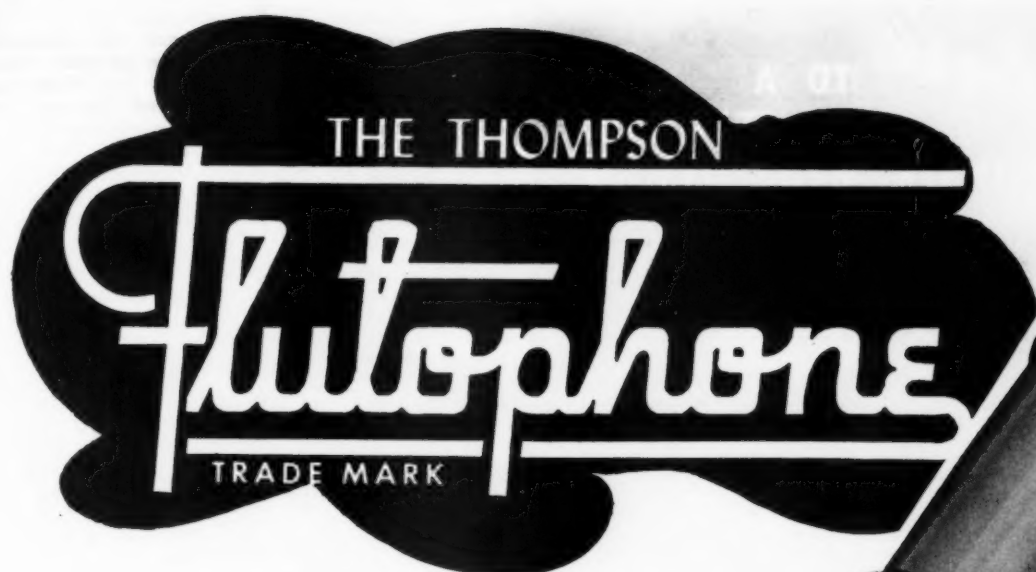
## Bulletin Board

**Scholastic Creative Music Awards.** The manuscripts of sample winning compositions in the 1946 Scholastic Creative Music Awards contest have been reprinted, exactly as they were submitted, in a booklet which is available for distribution to those music educators who are especially interested in creative music. It is hoped the publication will help promote the encouragement of creative music in America—an aim which is shared by Scholastic Magazines, sponsor of the contest, and the Music Educators National Conference which is cooperating through its Committee on Creative Music Projects. Copies of the booklet, (\$1.00) may be secured from Scholastic Awards, 220 East 42nd St., New York 17, N. Y.

**The School Broadcast Conference** (10th annual) will be held at Hotel Continental in Chicago on October 21-23. The Association for Education by Radio, meeting in conjunction with the Conference, will celebrate its fifth birthday. Present indications point to an outstanding meeting filled with demonstrations and good speakers. Some of the recent developments in equipment will be on exhibit, including wire-recorders, disc-recorders, tape or film recorders, television, playbacks, radio transmitters, etc.

**National Film Music Council** offers a special bulletin of current information in connection with the utilization of film music in music instruction. Contents include "Organization and Objectives of the National Film Music Council," by Grace Widney Mabey, chairman; "What Happened in Cleveland in the Field of Film Music," by Stanlie McConnell; "The Future of Films in Music Education," by James F. Nickerson; "New York University to Include Films in Summer Session Method Courses," by Gordon Bailey; "Good Musical Scoring Deserves Better Attention," by Lorin F. Wheelwright; "Preview of MGM's Forthcoming 'Two Sisters from Boston,'" by Charles Previn and Stanlie McConnell; "Current and Coming Entertainment Films Worthy of Music Educators Consideration," and "Good 16mm Films With Music," by the MENC's New York Preview and Reviewing Committees, respectively. This bulletin and also Film Music Notes may be obtained by addressing Secretary Grace W. Mabey, 70 Fifth Avenue, New York 11, N.Y.

**The American Society of Composers, Authors and Publishers (ASCAP),** will welcome affiliated performing right societies of the Second Federation in October when the Confederation Internationale des Societes d'Auteurs et Compositeurs convenes in Washington. The Internationale Confederation, a copyright organization which includes in its membership thirty-one nations of the world, was created in 1926 in Paris. This is the first meeting of the Confederation in the United States. John G. Paine, ASCAP's general manager, is president of the Second Federation.



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**Chamber Music Awards.** The Society for Publication of American Music, which holds an annual chamber music competition for American composers, has selected for publication this year "String Quartet in D minor" by Norman Lockwood, and "Sonata for Piano and Violoncello" by Lehman Engel. Both men are connected with Columbia University, New York.

**Ernest Bloch Award.** The United Temple Chorus of Long Island announces its third annual competition for the Ernest Bloch Award, open to musicians throughout the world, for a composition based on a text from the Old Testament and suitable for women's chorus. A prize of \$150, publication by Carl Fischer, Inc., and performance by the Chorus at its spring concert, comprise the award. Judges this year will be Isadore Freed, Otto Luening, Gustave Reese, Hugh Ross, and Lazare Saminsky. Further information may be obtained by writing to the United Temple Chorus, Box 736, Woodmere, N. Y.

**Roosevelt College** has purchased the Auditorium Building, famous Chicago landmark, with its theatre which for years was the center of the city's dramatic and musical life. The school, an accredited college of liberal arts, science, commerce, and music was founded in 1945 by President Edward J. Sparling and a group of faculty members of the former Central YMCA College, assisted by citizen backers. Named in memory of the late Franklin D. Roosevelt, the College is known for its policy of "no quotas of any kind" and has a student body of all races and creeds.

**The Juilliard School of Music** announces that an anonymous donor has given the George Barrere Prize of \$300 to be awarded annually to the outstanding flute student who has made the most progress during the year and shows most promise.

The Juilliard Summer School had a record registration this past season of over 2,000 students, of which 700 were veterans, both men and women.

**Radio Corporation of America** has increased its production facilities for 16mm sound film equipment and transferred its activities in this field from the company's Indianapolis plant to Camden, N. J. The company's program encompasses the production and marketing of a complete line of RCA 16mm sound film projectors, styled to meet the needs of educational, industrial, religious, civic, and roadshow organizations.

**Fiftieth Anniversary Yearbook** of the Educational Press Association, which came from the press in July, is an invaluable sourcebook for libraries, school administrators, publishers, advertisers and editors. It contains a complete list of educational periodicals in the U. S. with a brief statement concerning the history and purposes of each publication and a complete roster of personnel, as well as a notable series of articles. Copies of the illustrated, clothbound book, which sells for \$2.75 per copy, may be procured from the Educational Press Association, 1201 — 16th Street, N. W., Washington 6, D. C.





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**International Piano and Violin Contest.** The French Ministry of National Education announces an International Piano and Violin Contest, known as the Marguerite Long-Jacques Thibaud Contest, to be held in Paris in December 1946. In addition to a money prize, the winners are assured of engagements with the largest symphony orchestras in Europe. Interested persons may secure further information by writing to: Secretary, Prix Marguerite Long-Jacques Thibaud, 30, Boulevard des Italiens, Paris, France. Candidates wishing to enter the contest must furnish a certificate from their school or teacher, an official statement concerning age and nationality, and a list of works which they wish to present in addition to those on the program.

**Orchestra Arrangers' Festival.** The second annual National Orchestra Arrangers' Festival will be held this fall at Ball State Teachers College, Muncie, Indiana, the date to be announced later. Two hundred dollars in prizes will be awarded the winning compositions with performance by the Ball State-Civic Symphony under the guest direction of a nationally prominent conductor. For further information address: Robert Hargreaves, Head, Department of Music, Ball State Teachers College, Muncie, Indiana.

**For Record Listeners.** With interest in recorded music steadily increasing, "Form in Music for the Listener," by Howard A. Murphy, Teachers College, Columbia University, has been published by the Educational Department of the RCA Victor Division in order to assist listeners in a better understanding of the music they hear. Designed for teachers and music study groups, the book contains references to more than 500 RCA Victor records as illustrations, and takes the reader-listener through various levels of advancement in musical structure. The foreword by Peter W. Dykema, Professor Emeritus of Music Education at Columbia University, contains many valuable suggestions for those using Mr. Murphy's book to broaden their musical background. The appendix contains a comprehensive glossary of musical terms as well as a bibliography of books on music.

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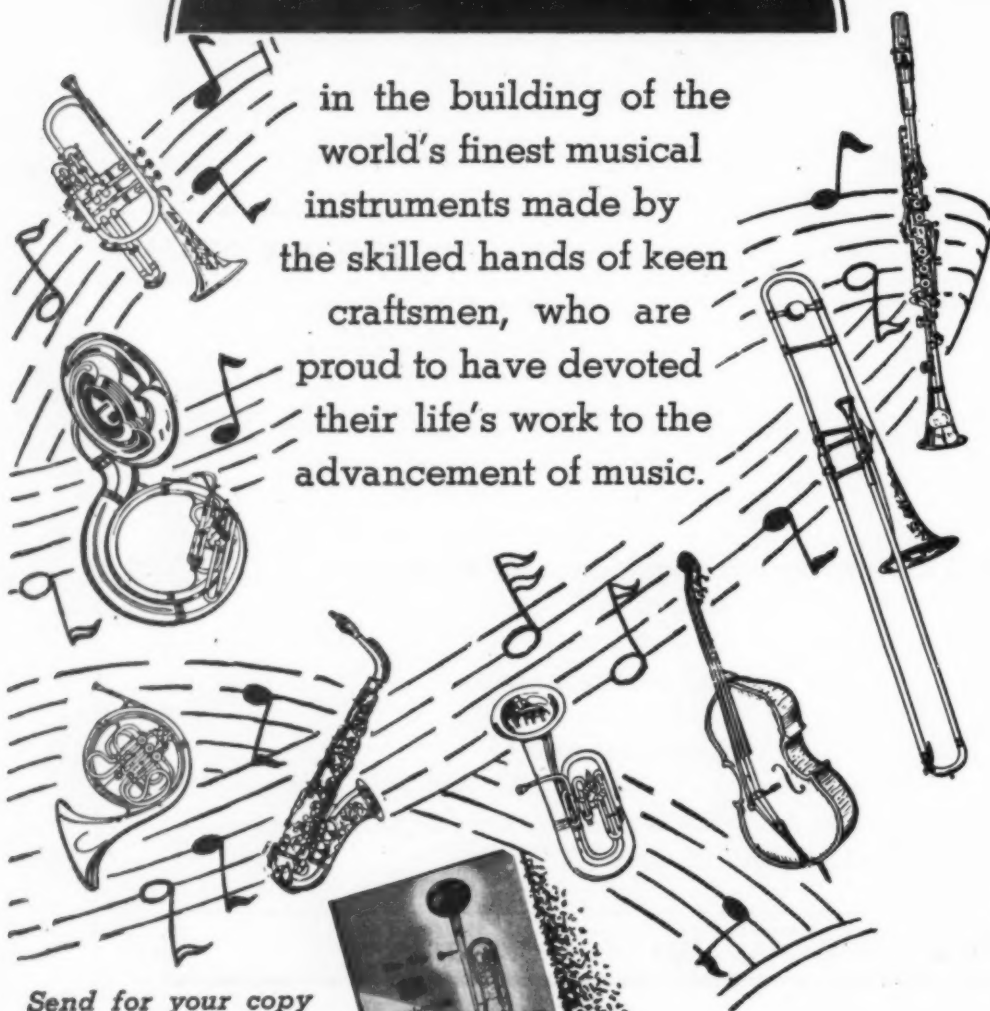
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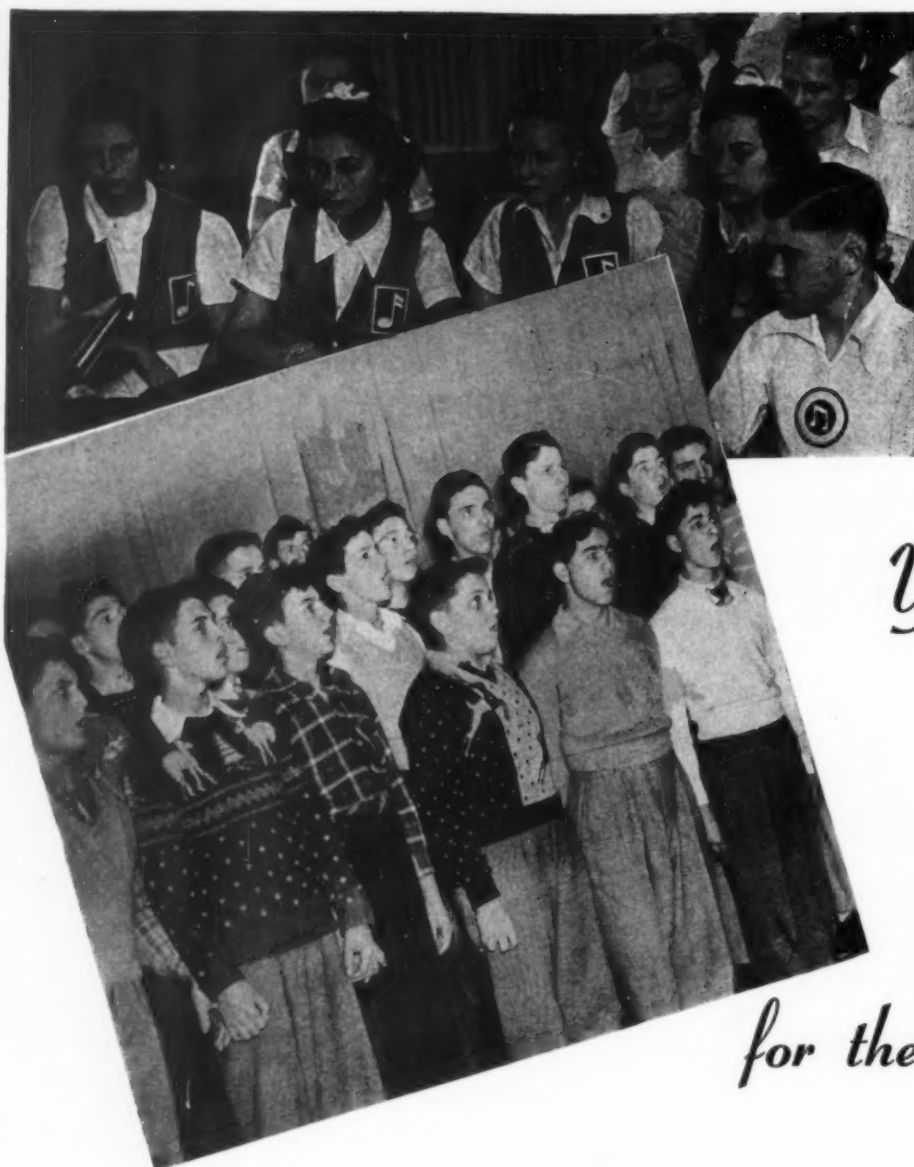
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# Music Educators Journal

Published by the  
MUSIC EDUCATORS NATIONAL CONFERENCE  
Vol. XXXIII September-October 1946

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## THE LIVING PULSE OF THE MENC

WILLIAM E. KNUTH

THE CURRENT promotion and membership program of the Music Educators National Conference was organized on a nation-wide basis in the fall of 1942 under the guidance of President Lilla Belle Pitts and the MENC Board of Directors. The crisis of war had already brought its effect on every educational organization, and music educators felt the effects immediately. The curtailment of music festivals, competitions and all group meetings on the state, regional or national levels struck at the very heart of the established program. Membership in the Conference faltered. The method of membership promotion had for years depended to a large extent on the national and division conventions for most of the membership enrollment, and examination of the yearly membership reports revealed a larger number of enrollments during the year of the division meetings, with a decline in the year of the national meeting except in the area in which this meeting was held. Although there had been improvement in this respect during the previous ten years or more, the persistent tendency to make Conference membership synonymous with convention attendance was highly undesirable for the general welfare of music education and for MENC growth and power.

The many difficulties encountered during the war years gave cause for reflection and re-evaluation. Music educators came to recognize that, fundamentally, music education exists on the local level. Wherever there is a teacher dedicated to the proposition that music is a valuable experience in the daily living of boys and girls, and their parents and friends, a true music educator is at work. Wherever two or more music teachers gather to exchange ideas and plan activities, a fellowship is created that is the very living pulse of the Music Educators National Conference. Emphasis, therefore, has been placed upon local and small-area activities and services, and state organizations have come strongly on the scene as the power source and connecting links between the local music educator and his pupils and the national organization.

Out of the vastly increased local and small-area activities throughout the nation during these war years has grown an even more powerful professional organization, possessed of the qualities of vision, vigor and

educational purpose. Affiliated state organizations have been formed in all except a few states, and most of these are now in the process of such organization.

The affiliated state music educators association, when fully developed, coordinates the local resources into the total educational program of the state, and integrates the whole with the national program. The Representatives' Assembly of these affiliated states at the recent MENC meeting in Cleveland was evidence of this important growth in local and state activity and responsibility.

Music activities and membership promotion have come to be inseparable. They are bipolar and interdependent, for organizational growth and professional well-being. The MENC, with its division areas and state organizations, becomes a service and coordinating center, so each local fellowship may realize and accept its part in a nation-wide network of music education. This is the new MENC spirit—the spirit that built an all-time high in membership enrollment during the difficult war years.

During the past three years, active membership in the MENC has been approximately doubled, and for the school year ending June 30, 1946, each of fifteen states had 200 members or more. Ohio ranked first with 1,186 members and California second with 709 members. A significant trend in the national membership picture was the increase of full active memberships in MENC and a definite decrease in the ratio of partial memberships.

Another interesting trend was toward the completion of annual membership enrollments in the MENC at the beginning of the school year—during the months of September, October and November. Thirteen states had completed more than fifty per cent of their total membership for the school year by December 31. Two states had ninety per cent of their total enrollment by this same date. The significant over-all tendency was for membership enrollment and activity early in the school year, as contrasted to the former membership work at convention time and the final gathering of delinquents at the close of the school year. It is interesting to note that during the past year eighty-eight per cent of the total memberships were enrolled before the

CONTINUED ON PAGE FORTY-SIX



# Is the Teacher Worthy of His Hire?

ENNIS D. DAVIS

**D**ESPITE the fact that the colleges, universities, and conservatories that offer major courses in music education have greatly improved the quality of content and increased the general effectiveness of those courses, there is real danger that the music education students whom they will graduate during the years immediately ahead will be of lower rather than higher caliber and competence.

This will not be the fault of the training institutions. No matter how skilled their faculty members, how modern their curricula, how excellent their equipment, they simply cannot turn out good young music teachers unless the students who enter their freshman classes are the right kind of material.

All of the demands for "better musicianship," "stronger personality," "better understanding of educational processes," "higher scholarship," and the like mean little or nothing when they are directed at second- and third-rate personnel. They can be met only when a sufficient number of high-school graduates *who are truly capable of superior attainments* make up their minds that they want to be music educators.

The problem of attracting high-quality personnel to its membership is not one that exists in the *music* education field alone. It is the number-one problem of the entire field of education. On June 28 the National Education Association called a national emergency council meeting at Chautauqua, New York, immediately preceding the NEA general meeting held in Buffalo. Following are quotations from the reports of the educational editor of *The New York Times*:

With an estimated 125,000 emergency certificates to be issued this fall to below-standard teachers, this country faces the most serious teacher shortage in its history, educators attending the national emergency conference called by the National Education Association, reported today.

Three hundred of the country's leading educators, representing 100 educational and professional organizations, are striving, at this unprecedented meeting, to find a solution of the teacher crisis. . . Many frankly conceded that the teacher shortage has taken them unawares, as they had expected the situation to ease with the war's end.

Reports presented here from virtually every state in the Union showed that teaching has become the forgotten profession. . . The delegate from Iowa indicated that in his state 5,000 teachers will have nothing more than a high-school education.

What has caused this problem? Various reasons were advanced by the distinguished educators and community leaders attending the conference. Chief among the difficulties, it was agreed, is the question of teachers' salaries. . . These salaries, it was stressed, are not high enough to attract returning veterans or the most intelligent among the high-school graduates.

Asserting that teaching does not attract our best young people, Dr. Alonzo F. Myers, chairman, department of higher education, New York University, declared that most of those who are interested in teaching are in the lower 50 per cent of their classes scholastically, socially, and physically. At a time when most of the country's colleges are full to overflowing, most of the teachers' colleges are either only half full or are offering non-teaching courses.

## Frank Discussion of a Problem that Seriously Concerns All Teachers

"There is no question," said Dr. Myers, "but that teachers' salaries must be 50 per cent higher than they were in 1940 if we are to attract capable young people."

Many of the states have poor tenure laws, Dr. Donald Dushane of the National Education Association reported. Only eight states, he said, have tenure laws that are fair to the teachers.

A warning that the teacher shortage is not just a wartime phenomenon, but is here to stay, was issued by Dr. Karl W. Bigelow of Teachers College, Columbia University. He insisted that teachers' salaries would have to be raised if the problem was to be solved.

Several days later, on July 6, the *Times* educational editor reported from the general meeting of the NEA in Buffalo:

A drastic cut in the number of high-school graduates who are entering the teaching profession will aggravate the teacher shortage and create a crisis in American education which will last a decade, the National Education Association was told today by Dr. Ralph McDonald, secretary of the NEA's department of higher education.

In recent years the enrollment in teachers' colleges has steadily declined, he said, and added that before the war 90,000 women and 39,000 men were enrolled in the country's 179 teachers' colleges, whereas there were now 51,000 women and 13,000 men in these institutions.

Dr. McDonald said that while 22 per cent of college students were enrolled in teachers' colleges in 1920, by 1930 the number was 17 per cent, and last year it was 7 per cent.

The statements quoted above are not hysterical, unthinking outbreaks. They are carefully measured opinions, arrived at by thoughtful educators. They were presented at a meeting in which the National Education Association (of which the Music Educators National Conference is a department) undoubtedly made the most direct and courageous approach in its history to two basic problems in the field of education: (1) the stature of the teacher as a professional person and citizen, and (2) decent salary schedules.

There is no reason to think that music education will be exempt from any of these problems that confront education as a whole. In fact, it is more likely to be one of the departments that will suffer most. The young man who is (or could be) a competent music educator is more likely to find a ready and higher-paid demand for his musical ability in another market than is the mathematics teacher for his mathematical skill, the language teacher for his linguistic attainments, the science teacher for his scientific knowledge, or the English teacher for his literary background. In short, the music teacher who is a good musician has more strings to his bow than have most other teachers and is less likely to feel dependent upon *teaching*.



What does this mean to all the music educators who are well established in the profession and who intend to continue in it—even if they do not receive as large salaries as they think they deserve? To be sure, all of them would agree that they are enthusiastically in favor

of better salaries for everyone in teaching, including the young 'uns. They would agree that they are in favor of a general raising of the stature of the teacher as *one of the community's truly important professional people*—as contrasted with the status of mere public employees. Surely they would agree—but it takes more than agreement, or sympathy, or patience, or understanding, or tolerance. *Some action is needed—and from within the profession itself.*

Let no one read in the papers about the possibility that the Congress will appropriate huge sums of money for education and then sit back and think that that will solve everything. Neither can complacency be felt just because the NEA has finally decided to come honestly to grips with this basic problem instead of fiddling around the edges of it. Nor can you leave it up to your state education department or your state teachers' association or your board of education or your superintendent of schools. All of those agencies along the line can do their part—and sometimes do. *But the most important single force in the whole works is the teacher himself!* And he should be. After all, he is the one around whom the whole problem centers.

National, regional, and local associations of one kind or another can exert influence, and even pressure. Generally speaking, teachers' organizations speak softly, often timidly, and are definitely limited in the amount of influence they put into action. They might do more good for education (not just for teachers and their salaries) if they would stand up and howl once in a while.

But organizations—even strong, articulate organizations—are not the most important elements in this picture. In the final analysis there are two people upon whom everything depends. They are *the teacher and the citizen*. The citizen has many "causes" thrown at him. All kinds and sorts of organizations are after him for his support. He can't even keep track of them all. But when he becomes *personally convinced* of something, then you have another story. It is then *his* cause, not an impersonal one. Political forces and shenanigans can hold things back, but not for too long when enough citizens have an idea well entrenched in their hearts as well as in their minds.



So what is the most direct and effective approach to the problem at hand? The influence of the individual teacher upon the individual citizen. An organization may provide guidance and coordination in such an effort, but in the long run it is a one-man job. Let enough individual teachers convince enough individual citizens and you'll be surprised what will happen.

How do you go about doing this? Well, just how does anybody go about making friends and convincing people that a cause is sound and just? There is no pattern, no formula. It is a purely personal job and each man has to work out his own approach. First, he himself must be fully sold on the cause. Second, he must be willing to keep at the job, day after day, month after month, year after year. That's the way great causes have been advanced.

I have expressed these ideas in conversation only to have members of the profession snap back with charges of "political action" and similar labels. Of course it's

**TO IMPROVE** music teaching in the schools and to increase the number of good music teachers by enlisting talented, high-type young people in the profession are two major planks in the MENC platform. In order to have an adequate number of professionally prepared and competent music teachers, there must be a guarantee of professional security for the teachers and a professional salary scale for members of the profession adjusted to the increased cost of living.

This does not apply to music teachers alone, but to all teachers. The National Education Association, with the cooperation of its departments, of which the Music Educators National Conference is one, has undertaken in its victory action program adopted at Buffalo, July 1946, a far-reaching campaign to stabilize and strengthen the position of the entire teaching profession. This is not a gesture, or something to talk about. It is a serious and vital action which must be undertaken if the principles for which our country stands are to be protected and preserved. Mr. Davis, in his article, reports some of the reasons why this is true. Most of us are aware of the facts. Many public-spirited citizens are equally alert to the situation. They will help, but the teachers—all teachers—must themselves do something about it.

Of all the teachers in the school system, the music teacher, by the very nature of his work and his many community contacts, should be in a strategic position to give intelligent and effective evangelical service among his fellow citizens.

The Music Educators National Conference is pledged to cooperate with the parent organization, the NEA, in its vigorous prosecution of the campaign to improve and strengthen the position of the teaching profession. This cooperation includes responsibility for helping keep individual members of the MENC informed regarding what is going on and the things that they, as individuals, can do. And what the individual members do will be the measure of the contribution made by the music education group in this overall professional effort.

political action—and of a clean, decent, forthright, and completely defensible kind. Must teachers forfeit their rights as citizens when they enter the profession? Need they think of themselves as shorn of all the privileges of citizenship just because they are teachers? A considerable increase in the political activities of teachers (in all directions) would do a lot of good in many communities. It might cause some furore here and there, but it might also develop the wholesome respect of a lot of citizens for the backbone of the people who are supposed to exert educational leadership. Too many people think of teachers as mere purveyors of the factual material of the subjects they teach *rather than as people and citizens*.

This is not merely a plea for music educators to start a lot of busy little personal campaigns to raise their own pay. It is an argument that the people who are now in the profession of teaching are the ones who must carry the heaviest part of the responsibility in a great move to raise salaries for all teachers to a just and equitable level. Unless such a move succeeds, the general level of education, including music education, is bound to drop—or else the educators quoted at the beginning of this article don't know what they are talking about.

Someone may step up at this point and loudly proclaim that he is in the music teaching profession because he loves his work. . .that music teaching provides him with a satisfaction he can secure nowhere else. . .that it is not merely a matter of money with him. . .and so on and on. Certainly that is true of a vast number of people in the profession. Otherwise, they wouldn't be in it. But,

CONTINUED ON PAGE SIXTY-ONE



# Music Education in China

STELLA MARIE GRAVES

Where the moonlight falls on new recruits,  
Be sure the girls are making soldier suits;  
Brother will get Big Sister's suit;  
Lover will get Second Sister's suit;  
But as for mine, it needs no man,  
I'll wear it myself to fight Japan!

THESE WORDS of a popular song of the war in China portray the spirit of many of China's women. While comparatively few women actually wore soldier suits, they found many other effective means of resisting the invaders.

A glimpse of what Chinese women may continue to achieve can be seen in the amazing tale of one of China's leading women, whom some of you have heard speak over the radio. She was China's only woman delegate to the San Francisco Conference. Dr. Yi-Fang Wu is the President of Ginling College, where the writer is privileged to teach music. She was the daughter of an official, was a member of Ginling's first class to graduate in 1918. She later studied and taught briefly in Peking Higher Normal School, then came to the University of Michigan, where she got her doctor's degree in biology. In 1927 she was made Ginling's second president. She was later chosen to be president of China's National Christian Council. Since the war she has been an appointed member of the Peoples' Political Council and one of the five members of the Praesidium of this body, which is roughly parallel to the United States House of Representatives.

There are only two colleges exclusively for women in all China now. Universities do admit some women, but not many. There is not much thought given to women's education *per se*.

Music has an unquestioned and growing place in the education of China's daughters. Especially before the war, music was a fad in the big coastal city areas where Western ideas of education had the greatest influence, and it became more than a fad. For the gifted few who have received the musical training they need, music is a profession. Of the present few who are doing good teaching of music in Chinese schools and colleges, the majority have received their training in Christian mission institutions. Now a growing number of well trained teachers are coming from the prewar Shanghai, at present Chungking, and doubtless soon to be again the Shanghai National Conservatory of Music. Another source of music teachers in government schools are the graduates of a half-dozen government normal colleges. Primary-school teachers are given lessons in singing, largely in class and by rote, in primary normal schools.

Compared with the actual number of qualified teachers of Western music and the opportunities for study, the enthusiasm of Chinese students for Western music is phenomenal. One has to experience it to believe it.

## Through the Chaos of War to the Challenge of Postwar Needs

If the two small staffs of Ginling College and West China Union University music departments could have been multiplied ten times and the equipment and music available twenty times, it is still doubtful if the numbers of those who desired to study music as an elective subject could have been satisfied. Music is one of the Chinese students' most loved studies, one of his most frequently chosen forms of entertainment, and his best way of raising money for the relief of his fellow students and his nation's soldiers.

The growth in music appreciation and skill in performance even during the war has gone right on, and that despite almost insuperable difficulties. Chinese patient determination cannot easily be defeated. In some centers the growth in love of Western music was notable before the war. This may well be illustrated by two incidents, the first in about 1927, the second in '37, both in Nanking. In '27 there was a student choir that seemed to think it quite fitting to sing for a church service, in English, "Flow Gently Sweet Afton." Perhaps this was considered all right because they sang in English, which usually only students could do, and because most of the audience would not know what they were singing! By contrast ten years later there was a government-encouraged and -planned music festival to dedicate its newly finished beautiful legislative building. One week of four concerts, the first given by the Shanghai Conservatory of Music, a choral and soloist concert; the second, given by the Shanghai Municipal Orchestra; the third, Haydn's "Creation," given by the Nanking Chorus, soloist, and the Shanghai Orchestra; and the fourth, Handel's "Messiah" given by soloists and chorus from Yenching University in Peking. The travel expenses were paid for all choruses, orchestra and soloists by the government. Each night the audiences grew larger. The Legislative Building's assembly (since destroyed by the war) seated five thousand or more. By the last night the hall was filled almost to its full capacity with an audience that listened at least as attentively as an American audience. There were only a few hundred Westerners living in Nanking then, so the audience was chiefly Chinese. These concerts were broadcast all over China.



By the fall of 1938, one year after the war broke in China, several of the Christian colleges and universities and one government institution, fleeing ahead of the enemy, had arrived in Chengtu, which is 150 miles inland from Chungking. On very clear days the Snow Mountains, which lead into Tibet, could be seen encircling half of the Chengtu plain to the north and east. The big Government Central University, large Nanking



University, famous for its contributions to the field of agriculture, and small Ginling College for women, whose enrollment is usually about three hundred, escaped from Nanking and reached Chengtu. Cheeloo, with its fine School of Medicine, arrived from Tsinan far north of Shanghai. Last of all, crossing the enemy lines in groups of four or five students and one professor, Yenching University's men and women came more than two thousand miles from Peking. About the same time arrived the nurses and some of the doctors who came from the same city in the far North. They constituted the School of Nursing, one branch of the Peking Union Medical College, Rockefeller's great gift to China, its finest medical college.

All of these institutions, faculties and students will be eternally grateful to West China Union University which shared for eight long war years—the eighth turning into the year of victory—her campus, buildings, laboratories, equipment, classrooms, dormitories, residences, and library. The first-comers brought some equipment and a few books. They erected a few temporary buildings that disturbed the harmony of their host university's finer buildings. The later institutions to arrive built little or not at all, but all at one time or another shared some of West China Union University's great generosity.

Of these institutions only Ginling College and West China Union University have small music departments. Only Ginling gives any major courses in music: piano, singing and music education.<sup>1</sup> This college is not to be confused with its brother institution from Nanking which also in the Chinese language has the name of Ginling, but in English is called Nanking University.



Ginling's move to Chengtu did not curtail her enrollment for long. Equipment was our greatest problem. A part of the college faculty were caught in Shanghai by the opening of the war, and so a part of the college began work there. Those caught in Nanking fled to Hankow and opened another section of the college there. By the fall of '38, one year after the outbreak of hostilities, most of the college had moved to Chengtu. Moving of equipment under war conditions is even more difficult than moving people. Some faculty and students came by sea from Shanghai via Canton and then by train to Hankow and by boat via the upper Yangtze and from there by bus, ricksha, sedan chair, and walking. Trains from Canton and boats above Hankow were frequently subject to strafing by enemy planes, and were unbelievably crowded. Somewhere in Hankow, or between there and Chengtu, a couple of pianos were added to the baggage. One victrola, a portable, was carried by hand more than 1,600 miles inland from Nanking.

Eventually three baby organs were brought out via French Indo-China from the United States, another probably from Hankow. The writer escorted a second victrola and one of the organs via the French Indo-China route from America. By 1943 other second-hand pianos were added, making a grand total of seven, which completed Ginling's musical equipment. The College built a tiny music building and had it ready for use al-

<sup>1</sup>Ginling College, founded in 1913, is a sister college of Smith. It was incorporated in 1919 and given the absolute charter in 1935 by The Board of Regents of the State of New York. It was registered with the Chinese Nationalist Government in 1930. Its A.B. degree is recognized by all higher educational institutions in the United States.

**THE MISSIONARY ZEAL** which has characterized the work and achievements of the music education profession has often been commented upon by school music teachers and their friends. Indeed, members of the profession are unquestionably entitled to a measure of satisfaction on this score, even though most of the pioneers in the United States have blazed music education trails with the aid of pay checks, a fair amount of equipment, public support and personal comfort.

Here is a story by a real missionary who tells of the kind of missionary spirit few of her colleagues in the United States have had or ever will have opportunity to emulate—unless they decide to enlist in such service as has Miss Graves. And perhaps the story told here by Miss Graves, supported by such articles as those contributed by Pao-Ch'en Lee (March and June 1946 Journals) will challenge some readers to do just that!

Miss Graves, after a two-year furlough in the U. S., returned May 19 of this year to her post in Ginling College, Nanking, China. There she teaches harmony, counterpoint, music composition and music education, directs choir, chorus and orchestra. She is a graduate (B.A. and B. Mus.) of Oberlin College and Conservatory, also of the School of Sacred Music, Union Theological Seminary; studied in Paris and at Juilliard while on furlough (1937-38, 1944-45); has had published sacred compositions and ten Chinese songs. Miss Graves entered missionary work upon graduation from Oberlin in 1922, spending six years in Japan, then transferring to China. Since 1934 she has taught in Ginling College.

most as soon as the temporary dormitory. A little music was brought from Nanking, a little from the U.S.A., and more from Shanghai—a gift from an Oberlin professor. This was all we had to offer to our own twelve to fifteen major students and some fifty to sixty who elected to study piano or singing, or, if no piano space was available, even the baby reed organ. All but advanced students were required to use organs for their vocal practice. Recital, concert and large chorus or orchestra practice rooms were loaned to us and to all the other refugee institutions by West China Union University. For faculty use and the teaching of piano lessons we were able to rent the use of a few pianos in private homes of general university professors. Almost all of the teaching of music theory and music education courses was done with the aid of one of the above mentioned organs, thus saving piano space for the greater needs of other faculty members and students.

Both music departments were frequently besieged with requests by students to study music far beyond any faintest possibility of helping them. When Yenching came from Peking, it gave us several music major students to add to our class and lesson schedules, but none of its music faculty. The closing of the Burma Road cut off all possibilities of getting anything except airmail letters from the outside world. By the autumn of '45 all of the western music staff members of both institutions had to leave for furlough. Our Chinese music staff is still carrying on to the fullest of its war-weary ability. The inflation has cut greatly into every phase of living. Chinese faculty members this last year have been living on only seven per cent in buying power of their prewar salaries, which were always low. Coolies are receiving more for their day labor than our Ph.D. faculty members who go on with their work gallantly, despite below-normal food rations.

The war interrupted giving concerts in the grand Nanking style, but concerts have gone on even in Shang-

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# Problems in Music Teacher Preparation

PAUL VAN BODEGRAVEN

What Can Be  
Done in a Four-Year  
Training Period?

**T**RAINING of teachers majoring in music education is a comparatively recent addition to the teacher-training program, many of the men who pioneered in this field still being actively engaged in the profession. It will hardly seem surprising, then, to say that in spite of the great progress made in the past two decades, many problems remain unsolved or only partially solved. Certainly one of the most significant changes which took place during that time was the raising of the training period from two to four years. During the war emergency, many states found it necessary to give emergency certification to teachers who had not earned a bachelors degree, but this emergency measure undoubtedly will be revoked just as soon as a sufficient supply of college graduates is again available.

Therefore, when speaking about the undergraduate training period for those majoring in music education, we can assume that we are speaking of a span of time covering four years. Four years is a very short time to complete all of the work which needs to be covered. There are two answers to this problem: (1) increase the training period to five years, or (2) increase our teaching efficiency and accomplish more in the time now at our disposal. Of these two alternatives, the first will be out of the question for many years to come since the need for teachers is so great that we must get them out into the field as soon as possible. Therefore, we must concentrate on increasing the efficiency of the four-year training program as it now exists. This four-year course of study has become more and more standardized as the result of the work of accrediting agencies and the course of study set by the MENC. However, no paper course of study will solve the problems of teacher training. Certain defects still are quite obvious in our teacher-training programs, and will require concentrated thought from the leaders in the teacher-training field for their solution. An all-inclusive list of these defects would be too lengthy for a single article of this type, but the following represent problems which are present in a good portion of those institutions attempting to train teachers of music education.

## Personality Development

A great deal has been written about the relative importance of personality and knowledge of subject matter in the teaching field, but it all boils down to the cold fact that the young teacher is severely handicapped by lack of the type of personality needed for school teaching. In the field of music, this happens all too frequently because interest in music is so often found among persons who may be classed as introverts and whose interest is concentrated on the subject of music rather than on the subjects to be taught—people. These persons often

enter on a teacher-training career with little realization that some day they will be dealing with people—all kinds of people, with and without musical ability.

Then, during their period of training, the tendencies toward introversion are magnified by the very nature of their training. The development of musicianship is one of the most important objectives of teacher training, and in many instances, this training results in a further withdrawal from contact with people. Hours a day spent in a practice room are, without a doubt, the necessary price one must pay for the development of a sound musicianship, but this type of training can be carried to an extreme in the case of some individuals. Moreover, in practice, a person of this type, conscientious and with some musical talent, will usually arouse the interest of his applied-music teacher and will be so encouraged that he will spend more and more time in secluded practice. His major interest is concentrated on the instrument being studied and not on people.

Certainly no one will question the relative importance of a well-balanced personality for those interested in a teaching career, particularly in the school music field where it is necessary to handle large groups of persons. If this is so, then why not give psychological personality tests when a student enters school, much as music talent tests are now given in many institutions, and use the results as a guide in the training program? We must provide opportunities for students to work cooperatively together during a part of every day, both in work and in play. From the outset, they must be encouraged to mingle with groups of people, to wear off the rough social edges, to develop poise, confidence, and to enjoy the company of their fellow students. Either that, or admit from the outset that personality is something one is born with—and that admission would make it obligatory to weed out all students with personalities unsuited to a career in teaching. Many of us, who have been claiming high socialization values for music, are unwilling to admit that personality development cannot be given consideration in a program of teacher training.

## Subject-Matter Courses

The courses referred to here are those which concentrate on subject matter rather than on methods of teaching; courses given for majors in music education and majors in theory or applied music alike. Applied music, theory, ear-training, conducting and such allied courses have been included in the curriculum for so long that they often become stereotyped and the reason for including them as a requirement becomes extremely hard to define. Generally speaking, these courses are taught with little regard for the actual use to which they will be put by the school teacher. Little effort is made to



perform a job analysis for use in establishing course content and procedures. A few illustrations will make this clear.

Ear-training is required in all approved teacher-training institutions. The way it is taught, in most instances, bears little relationship to the problems which will have to be solved by the ear in a teaching situation. Most of the work is done with the piano or voices, whereas in actual situations the whole context of the problem is altered because of instrumental tone colors. In practice, the ear must hear errors in playing which deviate from the given score; in training, the student seeks to write out chords or determine the tones given to each voice. In practice, the ear must discriminate between good and bad tone production, good and bad balance, intonation, attacks, releases and the like. Very rarely does "ear-training" focus the attention on such details—details which may have a great deal to do with the ultimate success or failure of a teacher.

Piano is another universal requirement. Piano becomes a tool subject when the student's major field of performance is on some other instrument or voice. As soon as the student has developed enough mastery of mechanical problems, he should be given considerable practice in playing accompaniments and in doing as much reading as time will permit. In this case, piano is not used so much to develop musicianship as it is to aid the teacher in everyday situations he will meet in the teaching field. Nevertheless, it is quite common for the beginning teacher to be able to play a few Bach inventions, learned through constant repetition, and be totally unable to read and to play the easiest of accompaniments. This is a necessary skill which can be taught when the emphasis is properly placed—when piano is taught as a tool subject.

Another course which does not achieve its purpose is the course in conducting. Such a course would seem to be the proper place to consider those problems which the school music teacher will meet on the job. Possibly a course should be set up especially for those students majoring in music education, since their problems are so dissimilar to those of the conductor of professional groups. It has been traditional to develop a baton technique of sorts and then to concentrate on problems of interpretation as found in great orchestral masterpieces. Very little, if any, attention is paid to the problem of getting a choral group to sing in tune, a band to play with good tone quality, an orchestra to use proper bowing, and all of the other similar problems which make for success or failure when working with school groups. It is what the conductor does when he puts down his baton that so largely determines his success or failure and these are just the problems which are neglected in the traditional course in conducting. It certainly is in order to suggest, also, that such a course might well be taught by someone who is very conversant with problems which his students will have to face in their work.

### Music Education Courses

Here we have under consideration the so-called "methods" courses which have been so maligned, and often rightly so. Let us admit, from the outset, that the courses in music education have been poorly taught more often than they have been well taught, but let us go on and see why this has been true.

**FOUR YEARS**, says the author, is a short time in which to prepare a person for a career in music education. Nevertheless, it is all the time which is available to us and therefore it behooves us to use the time more wisely and efficiently than we have in the past. Many of the problems which we face are quite possible of solution provided we focus our attention on them and take positive action to strengthen obvious weaknesses. To do this, more institutions must reorganize their work so as to make the training of public school music teachers their chief function. All such institutions can profit by:

(1) Recognizing the importance of personality in teaching and doing something about personality training during the four-year training period.

(2) Reorganizing music content courses so that they will serve the purpose for which they are intended in actual teaching situations.

(3) Taking steps to see that courses in music education are functional courses, taught by persons well qualified in their particular fields and possessing a background of successful experience.

In spite of the fact that most educators will admit that methods of teaching are important in high school and college as well as in the elementary school, all too many of those persons directly charged with the responsibility of developing a teacher-training course for music educators have little respect or interest in such courses, and offer them merely as a means of satisfying some requirement for getting a state teaching certificate. The result is that teachers of such courses are selected with little care and consideration of background. It is not at all uncommon to hire a piano or voice teacher who is competent in that field, and also require her to teach a "methods" course as a part of her work, her preparation for such work consisting of one undergraduate course in music education and no teaching experience. It is hardly any wonder, then, that the course is not an inspirational one, nor one that students look back on with any degree of satisfaction. Institutions which engage in these practices usually proceed on the theory that knowledge of subject matter is all that is necessary for teaching success.

Certainly there is a great deal a teacher with a good background of successful school music teaching can do for the student who has never had any contact with school problems. The problem of proper materials to be used in various situations is enough in itself to confound the beginning teacher, inasmuch as more material appears daily. But when the teacher and student start with a similar background of actual teaching experience, the course can hardly help but be "from the text" with little variation.

Therefore, if students complain that they get little or nothing from their courses in music education, let us look further into the matter knowing that the problem in such courses should not be how to fill up the time but, rather, how to get in all the practical matters with which a young teacher should be conversant. Strong courses of this type are often the difference between failure and success in the first years of teaching, when the beginner is confronted with such a world of problems. Let us urge those in charge of hiring teachers of music education courses to be as careful as they are when hiring teachers of voice, piano, theory and other content courses, and that one of the requisites be a background of successful teaching experience or extensive observation in the fields of music education to be taught.



# A Music Program for Blinded Veterans

BEN BERNSTEIN

## The Story of the Music Department in Old Farms Convalescent Hospital

IN the beautifully wooded hills just outside Hartford, Connecticut, is located a group of buildings, architecturally unique in this country. The owner and builder, a person of imagination, went all the way to Eton College in England for ideas and the finished product was a close copy of a medieval seat of learning. With its thick stone walls, great oaken beams, latticed windows and narrow, winding stone stairs it took one back to another and perhaps gentler age. Gentler, that is, to the extent that man had not, as yet, advanced so far in the art of mass extermination and efficient savagery as in our day.

A personal note from the office of the Surgeon General of the Army, informing me of a new project undertaken by the service for the purpose of aiding in the process of socially readjusting blinded veterans, was my first inkling of what was to be, for me, a most enlightening year and a half. True, I had in the past done considerable work with the blind but my task had been concerned with children and adolescents, blind from an early age or from birth. In the case of mature men, however, I realized that the problems would be entirely different from any with which I had had previous experience. Would there be a great deal of bitterness? How about individual differences in backgrounds? These were but some of the questions which came to mind.

In due time I found myself reporting to the Commandant at Old Farms Convalescent Hospital, just beyond Avon, Connecticut, and as I had hoped, was placed in charge of a program of instrumental music exclusive of piano. Instruction on that instrument having been ably offered since the opening of the hospital. During my initial interview I was further informed that due to the recency of the entire undertaking only a modest beginning had been made toward the development of a training program. Music long having exerted a positive influence in the lives of the blind and having a recognized place of importance in a project of this sort, the authorities were anxious that this type of activity be inclusive and far reaching. Instruction in orchestral instruments was to begin as soon as possible.



My first task was an attempt to survey the situation and to ascertain the immediate desires of the men. I determined to find out how these needs might best be met with the limited equipment on hand. There was an immediate necessity to formulate a set of practical work-

able objectives. I found that the average trainee spent eighteen weeks at the hospital just prior to his discharge and during this time was able to sample a variety of pursuits ranging all the way from working at hand skills in the various shops to learning the fine points of insurance salesmanship. The last four weeks of this period were spent in actual service either in a factory or office in Hartford, competing on an equal basis with sighted persons, and at a comparable salary. In the meantime the individual trainee was given extensive orientation. He was taught how to move about from place to place on his own and how to avoid many of the obstacles sighted persons take for granted, such as trees, posts or children's toys carelessly left lying upon the sidewalk. Training was given in the technique of the cane and how to interpret echoes in determining locations as well as placing proper emphasis on the remaining senses. Personal appearance and the avoidance of mannerisms known as blindisms came in for their proper stress. Winter and summer sports, stressing participation, were also introduced. The trainee was taught how to get about in a crowded city, how to get on and off busses and trains entirely on his own. No effort was spared in an attempt to build self-confidence in the ability of the blind to compete on a par with the sighted within the limitation of his handicap. The avoidance of idleness was stressed, as well as the advisability of working at an occupation.

The place and function of music in such a program became at once apparent. Of necessity the blind are apt to have considerable idle time on their hands and providing wholesome and stabilizing as well as beneficial use for this time could hardly be overemphasized. The results of my survey showed that ranking in order of popularity and demand were piano, guitar, accordion and violin. The men liked to sing but were uninterested in any formal classes in glee club. (The attendance at all classes was purely voluntary at Old Farms.) To meet this situation, informal singing groups were encouraged through staff members attending places of congregation during evening hours, beginning to play familiar songs at the piano and encouraging onlookers (of which there were usually many) to join in.

During summer months the procedure out of doors was similar except that a guitar was used as accompaniment. The response was positive and immediate and accomplished the desired results, namely, to help build up a sense of confidence and personal worth as well as to help soothe torn and jangled nerves. The music used was of the quieter variety.

Through the efforts of the Red Cross and other organizations, the music department was able to secure enough instruments of usable quality to make a start toward developing a project of instrumental music instruction. The aims at once became quite clear, namely, through individual instruction to acquaint each man, in keeping with individual differences, with the proper method of holding and manipulating his chosen instrument, giving him the necessary tools with which to make musical sounds, and finally organizing these sounds into familiar pieces. Teaching was done entirely by rote as the process of learning Braille music is a laborious and tedious one and only in those rare cases of an expressed desire for this skill was it undertaken.

Once the actual playing of pieces was accomplished progress was fairly certain and simple. The learning became much more meaningful to the individual and interest continued high.

Close attention had constantly to be given to local environmental desires. The boy from rural areas was keenly aware of a sense of accomplishment when he was able to "fiddle" a "hoe down," while those from urban districts experienced equal satisfaction upon being able to supply the correct chords with the guitar for such familiar selections as "Whispering." With the boys from the South the tunes of such local celebrities as Ernest Tubb were very much in demand. In this way it was possible to build a foundation in music should the individual wish to continue study upon his return home.

With the final arrival of additional instruments through regular Army channels courses on drums, brass and woodwinds were possible. In the case of the former, considerable of the rudiments of drumming were learned in a short time and when sufficient technique was gained, accompanying popular dance recordings was attempted.



Among the trainee body at Old Farms were a considerable number of men who in addition to being blind had other handicaps such as loss of limb. These men were not neglected. I can best illustrate this by recalling the case of Lt. X—, a fine, intelligent Negro lad from the west. This man was injured in an explosion. In addition to total blindness he was minus his right hand, off at the wrist and had only the thumb remaining on his left hand. In addition to having a pleasing tenor voice he was possessed of an indomitable spirit. He refused to be beaten. Immediately upon entering Old Farms he made known a desire to study voice. As he expressed it, he wanted to learn the songs he had always liked but had never been able to get around to singing. During a conversation with him one evening I casually inquired if he would be interested in an attempt to play the trombone.

His response was instantaneous and with the help of the department of hand skills we were able to devise a prosthesis to fit his left hand which enabled him to hold the instrument. The slide was operated by means of a hook attached to the stump of his right forearm. His progress was excellent, but more important still, his sense of accomplishment resulted in the purchase of his own instrument and the continuation of study after leaving the school. He has since gone into Braille

music, reading it with his thumb, and has remarked that the mastery of this skill, though only in a small way, has opened an entirely new world to him—that of participation.



The final phase of the music program for blinded veterans, with which I wish to deal, is that of appreciation. It was determined early that there was a certain group of men for whom such a course would be especially beneficial from a therapeutic point of view. This was particularly true of those in a highly nervous and jumpy state. A quiet and restful room was selected, away from distracting influences. It was furnished with overstuffed furniture and provided with such objects as low tables and ash trays. An excellent reproducing machine was procured and those deemed most in need of this type of experience were encouraged to attend. (The selection of the men was at first determined by the post psychologist, but later the course was opened to all who desired it.) Introductory music was of the quieter and more familiar folk variety, such as that of Stephen Foster. The best available recordings were used. The music of Foster was followed by Gypsy melodies and an attempt was made to point out various elements of interest. Music of a light, modern vein was next introduced—for example, selections of Kern and Lehar. This was followed by music of a gay character, such as Strauss waltzes and "Gaiete Parisienne," by Offenbach.

All of this naturally led to a consideration of instrumental sonorities and the make-up of a major symphony orchestra. An attempt was made to recognize orchestral instruments from their sound and to learn familiar themes. From this point some of the more familiar and likely to be heard concerti were considered and a familiar tie-up was made with themes from these works featured by various dance orchestras.

As a direct outgrowth of this course many of the men began making collections for their own personal record libraries—men who had previously listened to nothing more involved than a dance band. Time permitting, the course was culminated by examples of Mozart, and some mention was made of the schools of musical composition. There was much evidence of actual physical benefit from this type of experience.



At this date most of the blinded men who are capable of being helped have gone through Old Farms Convalescent Hospital. Many have come out to find lives of usefulness in fields of their particular interests or talents. From the beginning the school never sought to do more than to help men to make an adjustment to a lifetime of blindness, and to point out the various possibilities for the blind. I have had a chance to know personally and to observe a large number of the men thus aided, and the impressions I have gained have been both profound and lasting. Here, indeed, is proof of the ability of human beings to readjust in spite of staggering physical handicaps and emotional setbacks—and to come through it all free from bitterness and rancor, willing to take on the world at its own terms, asking nothing but the chance to serve again!



# The State Music Educators Associations

PHILIP GORDON

## Purposes and Potentialities of the State Organizations of School Music Teachers

ONE of the fundamental needs of a state music teachers' association is a clearly defined statement of purposes. Such a proposition immediately provokes the objection that it is a waste of time to get involved in a lot of paper work when the worthwhile purposes are being pursued in actual practice, and without all the fuss of formulating a philosophy.

No one will deny that there are good educational purposes implicit in the activities usually carried on by music teachers' associations. But it must be admitted that these activities generally follow a limited range; they are likely to consist of meetings for teachers and festivals for pupils. Good as these activities are, they do not implement the manifold possibilities of a music teachers' association. By formulating objectives one becomes aware of new potentialities, many of which would not become apparent without such planning. Unless there is a carefully thought out program of purposes, an association misses opportunities to function constructively.

Some of these opportunities may be of critical importance. For example, one hears about interference with the curriculum of the schools by well meaning but imperfectly informed legislators. The addition of compulsory subjects by legislation results in the curtailment of other subjects, and music is likely to be among those that suffer. How many state music teachers' associations pursue the purpose of informing public opinion or influencing public policy? Or of seeking to guide legislation in directions favorable to the music teachers' interests?

A state music teachers' association cannot operate alone. No association can operate alone. There must be a close and meaningful coordination of purposes, and a cordial warmth of relationship, between the state music teachers' association and the national parent organization, the Music Educators National Conference. There must be a similar clarity of understanding with the state education association and with the other subsidiary or auxiliary teachers' associations within the state. The exploration of this one topic could take the space of an article, so it will not be further developed here.

It should be pointed out, however, that every association must aim to be most active where its weight can be most effective and where it is best equipped to operate, though never to the impairment of cooperation with other associations toward the realization of common objectives.

As a fundamental proposition, every association's purpose ought to be supported by some educational purpose, and with this proposition as a guide it should be the

basic objective of a state music teachers' association to work in every direction for the greater effectiveness of music education.

The specific purposes that may be pursued by a state music teachers' association will fall into three main groups:

(1) *Integration with the community.*

(2) *The improvement of music education through the improvement of teaching.*

(3) *The increase of opportunities for children to enrich their lives through music.*

### I

The first of these categories, *integration with the community*, is at the same time one of the least developed and one of the most potentially fruitful objectives which state music educators' associations can pursue. The importance which educational organizers are currently attaching to it is evident in the list of purposes given in three recent articles: (1) "A Program for the Advancement of Music Education," being the report of the Executive Committee of the Music Educators National Conference, published in the *MUSIC EDUCATORS JOURNAL* for March 1946. (2) The editorial, "Building an Action Program for the Local Association," in the March 1946 *NEA Journal*. (3) The editorial, "Building an Action Program for the State Association," in the April 1946 *NEA Journal*. In all these papers there is evident an emphasis on purposes which extend beyond the immediate interests of teaching and pursue the interests of education as a factor in civic and even in national life.

Integration of music with the community involves much more than the impact of the schools on the citizens. That is an important factor, but it is only a factor. More important is the integration of music with living. The community, as far as this discussion is concerned, is the sum total of what is being lived.

From this point of view, one of the most important purposes that a state music teachers' association can pursue is the development of the public's attitude toward music. This development must express itself not only in the increased enjoyment and functioning of music in home and community, but also in very practical matters of legislation and appropriations. An association cannot be conscious of its function if it does nothing when its rural districts, for example, are inadequately provided with music instruction. This may be the result of poor teaching, or poor equipment, or inadequate state supervision or state coordination of music education. Whatever the condition or the cause, the state music teachers'



association must be the protagonist of progress; it must fight for the needed legislation and appropriations with the weapons that custom has sanctioned in such cases.

One of the strongest obligations of the association is that of influencing and molding public opinion and public policy. The techniques of doing that are manifold and might well occupy a chapter in a book on organization procedures. The public relations program is of the greatest importance, and the best minds in the organization ought to be employed on it.

In a sense, every activity promotes good public relations. But the public is growing accustomed to our festivals and all-state concerts. Moreover, these often promote good will and tolerance toward music education without having much value as a positive influence on public policy. Public relations must be purposeful. Call it "lobbying" or "propagandizing" or what one will, the fact is that public relations must be cultivated with definite objectives in mind. Talking of the two years' course in American history recently legislated into the curriculum of the New Jersey high schools, a social studies teacher remarked, "Do you know how many years of build-up preceded the passage of that legislation?"

By pursuing, as a primary aim, an integrated relationship with the community, the state music teachers' association will be in a stronger position to work constructively toward a number of important aims. Some of them are:

(1) The elevation of educational standards, not alone in music, and not alone in a specific locality, but as a conscious policy on the part of the public, similar to the public attitude toward the improvement of safety or of health. The need for the latter improvements has become part of public policy, but we are a long way from any such attitude with respect to education.

(2) The improvement of the attitude toward music in general education. It is a fact that a large number of secondary schools pay little or no attention to music, and that a large number of elementary schools give it only the most haphazard attention. In educational lingo, music is a "minor subject." This despite the fact that pupils often make it one of the chief activities of their adolescent lives and thousands of dollars are tied up in musical equipment owned by schools, by parents, or by the pupils themselves.

(3) The extension of the educational function of music to the fields of adult education, community music activities such as homemade community orchestras on the one hand and imported concert series on the other, and post-school or "follow-up" music activities.

(4) The integration of school music education with the individual instruction in playing or singing given by private or studio teachers. In some states action has been taken to allow school credits for such out-of-school music instruction, but this is a long way from establishing, in the public interest and for the welfare of education, a needed and desirable coordination of purpose and philosophy between the two groups of teachers.

(5) A better balance of music education standards, not only within a state, but throughout the country. Without withdrawing from the most favored or most progressive communities any part of their advantages, the association should work for the elevation of standards on a broad basis. This purpose will be at least par-

THIS discussion of some of the purposes and opportunities of the state associations should offer stimulation to Journal readers, a very large majority of whom are active members of the affiliated organizations in their respective states. One of the most recent developments in the field of the music education profession, the state associations, of which forty are now "state units" of the MENC, have had phenomenal success. As would be the case in any such voluntary, self-promoted movement, differing conditions and concepts, as well as other factors, have been reflected in differing applications of the basic principles and purposes which have been generally accepted in the adoption of a state organization plan. Many of the state associations are still to reach their fifth year as MENC affiliates and only a few are past their tenth anniversaries. Naturally, under the circumstances, it is to be expected that there would be considerable variance in the scope and extent of the state activities and educational programs. This is not an unhealthy situation in a young and growing enterprise because there is no ceiling on vision, initiative, or development. Readers, therefore, will find it of interest to compare notes with the author on the basis of their own experiences and the projected plan of their own state associations.

Mr. Gordon is president of the New Jersey association, which is the Department of Music of the New Jersey Education Association. He is also a member of the recently created Planning Committee for the MENC State Presidents' Assembly.

[Note: Personnel of the State Presidents' Planning Committee is given on another page of this issue.]

tially realized if legislators can be induced to provide for a coordination in the program of music education throughout the state. It is true that the office of state director of music education can be nothing but a sinecure, but that is not the fault of the office. As a dynamic educational factor, such a position has great constructive potentialities.

## II

The second category of purposes for a state music teachers' association deals with the specific improvement of music education, and the purposes may be grouped around (a) the teacher, and (b) teaching.

The things which an association can do for the teacher are numerous and significant:

(1) One of the most important is sociability. *Sociability* improve music education? Most certainly! The social life of the teacher has great influence on his personality and effectiveness as a guide to growing youth. Businessmen could not do without their luncheon clubs, and physicians' academies are more than halls of research.

(2) The promotion of sociability should lead to the attainment of an objective that music teachers are always talking about—smoother relations with the administrators. Probably no other group of teachers worries so much about the administrators. And probably no other group of teachers worries the administrators so much. In general, the attitude of administrators toward their music teachers is benign but watchful.

Some state music teachers' associations have been very successful in bringing together teachers and administrators on a social basis. Such a thing as a "bring your superintendent" dinner can melt tons of ice. How often it turns out that the tough administrator, whom you supposed to be a menace to musical progress, loves

CONTINUED ON PAGE FIFTY-SIX

# The Musical Status of the Band

MARK H. HINDSLEY

A Fortright  
Discussion of the Band, Its  
Music, Its Leaders

WHAT I have to say was suggested by two things—an introduction and a speech. I was once introduced, by a choral man, as a “bandmaster and a musician.” The speech was by a music psychologist, dedicated to discrediting the band as a musical organization. In the case of the choral man, he smiled when he said it. The music psychologist, however, wasn’t joking.

It is safe to assume that most bandmasters are interested in better bands, in improving the status of bands in musical society, and in improving the status of themselves and their musicians among society as a whole. As a famous football coach-philosopher once said, life is a struggle for respect. In common with everyone else we bandmasters are, and must be, constantly engaged in that struggle for respect. It is proper, therefore, that we should keep our ears to the ground for public opinion, for both criticism and praise, and where the shoe of criticism fits we must wear it until we have outgrown it.

As to my introduction as a “bandmaster and a musician,” I’m proud to be called either a bandmaster or a musician, but I’m concerned about the use of the word *and*. The reference to persons as scholars and gentlemen, or as officers and gentlemen, does not imply that scholars and officers usually are not gentlemen, but it does imply that these terms are not necessarily connected. In our case, however, I resent the implication that one can be a bandmaster without being a musician.



It must be admitted that bands and bandmasters have certain things to live down, as well as other things to live up to. The modern concert or symphonic band is young in comparison, for instance, to the symphony orchestra. It has not yet reached a position of perfection and stability comparable to the orchestra. It has not yet firmly established itself in the minds of the public. There is even confusion in band nomenclature. In the Army I found that reference by a non-musician to a “band” most often was to the dance orchestra rather than to the military or concert band. It is probably true, however, that the general public is still inclined to think of a “band” primarily as the traditional outdoor band, and band music almost exclusively as the military march. In spite of Gillmore, Innes, and Sousa, and in spite of the galaxy of their successors and disciples, we have not been able to dispel the popular conception of bands (when they are not dance orchestras) as the marching-semi-concertizing groups that have stuck closely to the more common earlier band traditions, and to whom

musical standards apparently were not of too much concern. Though there have been many groups called “orchestras,” musically comparable only to the old-type band, when we speak of the orchestra we usually mean the symphony orchestra, the orchestra of Papa Haydn, meliowed and perfected these two hundred years. While it is desirable that the band retain the democratic and mass-popular functions it has assumed during the last century or so, it is about time that we begin to impress upon the musical public that the *symphonic band* is the band, just as the symphony orchestra is the orchestra. When we have done that, there should be no question whether bandmasters are musicians.

The technique of the music psychologist, whose band-condemning lecture helped supply the theme for this paper, was to contrast the band and the orchestra, the latter of which was held up not only as the ideal medium of instrumental music expression, but the *only* instrumental medium worthy of a place in music education. He did not succeed, among the band men in his audience at least, in his purpose of convincing that the band should be eliminated in favor of the orchestra; rather I feel sure he helped the band a great deal by putting his finger on many of the recognized prevailing weaknesses of bands as they exist today. Nevertheless, after hearing the lecture I felt that the band was in the position of leading lady Irene Dunn in one of her movies when she told Cary Grant, “The lady’s name needs clearin’.”

These were the main accusations against the band:

- (1) *The band is an outdoor organization, too vigorous and noisy to play indoors.*
- (2) *The band is deficient in tone color and expression.*
- (3) *The band has a poorer literature than the orchestra, and is the medium of the poor composer.*

There were other criticisms, but those claiming quicker and easier results for the band than for the orchestra have nothing to do with the band’s musical worth, and those stating that the band is less likely to survive graduation and is for the less talented may be dismissed as having no basis in fact.



To merely deny the principal criticisms of the band would be to close our eyes and ears to progress and development. We will have to admit that those criticisms are an indictment of many, probably of most bands today—bands that are too noisy, bands that are deficient in tone color and expression, and bands that play a poor variety of literature. They are not, however, an indictment of the considerable number of bands that have



reached a genuine excellence, not an indictment of the band. Charges of noisiness, poor tone color, and poor literature may be hurled at many orchestras, for that matter at many choral organizations, but they are not an indictment of the orchestra or of the choir.

There is practically unanimous agreement—even among bandmasters—that the symphony orchestra represents the peak in musical conception and performance, the peak, indeed, of all musical art. We are not attempting to champion the band at the expense of the orchestra. It is not the goal of the band to displace the orchestra, nor to sound like one but it should be the goal of the band to play as musically as the finest orchestra. It is my firm belief that it is within the capability of the band to play as good music, with just as much musicianship and artistry, as the symphony orchestra, if it has as good teachers, conductors, and players. That should be, and is, the direction of band work today. Where it is not succeeding it is not the inherent fault of the band itself, but the fault of those of us who administer it, who teach and conduct it, and who play in it.

Those who belittle the band as a musical vehicle apparently have not heard the bands that I have heard. They have not heard our top-notch bands in concert and festival, they have not familiarized themselves with the almost unbelievable number of school bands, and have not sensed the enthusiasm of school communities for their bands. Many of our young people are receiving a rich musical experience in bands that they probably would never receive if orchestras were the only instrumental music organizations. Band participation, because of the organization's many-sided functions and activities, has a hold on young players that never can be exerted by the orchestra. A properly managed band will not discourage participation in the orchestra, but will reach out, get, and hold a great number of students who otherwise might not study music, and with them will attempt to build an artistic level approaching that of the symphony orchestra. The factor of selectivity of wind and percussion players from the band for the instrumentation of the orchestra reacts in favor of both organizations. Although any decline in school orchestras is to be greatly regretted, and it is up to all of us to pitch in and help prevent it, there is no point in blaming such a decline on the band, or to seek to improve the status of the orchestra by selling the band short as a musical vehicle.



Now back to our specific criticisms:

*"The band is an outdoor organization, too vigorous and noisy to play indoors."*

The fact that the band is effective outdoors is not at all to its discredit, for *therein lies one of its greatest values to the general public.*

However, *if the band is too vigorous and noisy to play indoors, it is also too vigorous and noisy to play outdoors.* Good playing is good playing wherever it is, and poor playing likewise. There is little reason for playing more vigorously or loudly on the street or on the football field than on the concert stage, though to be sure there is more temptation. Loudness is not necessarily noise, though it is usually the first step in the direction of noise. We have been preaching for years that the band should play on the march with just as much care and attention

CRITICISMS of the band are met by the author without ducking. Both the critics and the proponents of bands will recognize the fairness and frankness with which are examined the factors that have bearing on the present and future musical—and educational—status of the band.

Mr. Hindsley writes with the authority of broad training and experience, and is fully justified, in his own case, in his mild protest of the negative, or brow-raised, inference of the choral man who introduced him as "bandmaster and musician." Indeed, the choral musician, who only meant to be facetious, would be first to admit oversight in that he might well have completed the categories of distinction achieved by his colleague by introducing him not only as musician and bandmaster, but also as educator, author and editor—not to mention officer and gentleman. The military distinction was achieved during World War II, when Mr. Hindsley was in general charge of the Army Air Forces Training Command bands, retiring with the rank of Lieutenant Colonel at the end of the war to return to his post as assistant director of bands and associate professor of music at the University of Illinois. He has authored various books, contributions to the MENC Yearbooks, the Journal and other periodicals; is a member of the Journal's Editorial Board.

Mr. Hindsley's article is taken from the manuscript of an address delivered at the convention of the Iowa Bandmasters Association, Waterloo, May 1946.

to detail as it observes when it plays inside. As a matter of fact, most bands probably do, but in reverse order—they play inside like they have learned to play outside. That is where the marching band, when it has been conceived as the principal band organization, has done its most damage. We cannot get away from the just criticism that most bands are noisy until we make our bands good concert bands first of all, and carry the same kind of playing into all outdoor band work. Good bands are not noisy. They are capable of much volume, but the bands I have in mind can bring up the most thrilling and climactic crescendos without noisiness and unpleasantness in the average auditorium.

We do not want to discourage vigorous, spirited playing of music that should be vigorous and spirited, but we must draw the line where music ceases to be music and becomes noise. Neither do we want to discourage the outdoor activities of the band, nor minimize their importance. It must only be emphasized that quality is more important than quantity, wherever the band plays.



*"The band is deficient in tone color and expression"* (in comparison with the orchestra).

The band cannot have the same tone color as the orchestra when the two groups have such different instrumentations, and the band does not seek to imitate the orchestral tone color. It does have almost as wide a range of tone color, however—colors that are distinct, interesting, beautiful, musical.

When a band with a full symphonic instrumentation lacks color, quality and variety, the fault is not with the instrumentation but with the way the instrumentation is handled. The trouble is either in the scoring of the number for band, or in the balancing and blending of the many varieties of tone available. Most new band arrangements are made for symphonic band, with adequate cross-cueing for smaller instrumentations. Even so, the conductor must be able to edit them intelligently in order



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—M.H.H.

to take advantage of all the possibilities of tone coloring of the complete band.

The matter of balancing and blending comes back to the prevalent habit of over-blowing and noisy playing. I have sat through many band performances when all I could hear was the brass and drums and whatever clarinets managed to overblow the brass or came through when the brass happened to stop playing momentarily. I would listen in vain for other instruments I could see—flutes, bassoons, alto and bass clarinets, string basses, even for the oboes and saxophones if they happened to be more timid. Such instruments cannot well color the composite tone if they cannot be heard. Even the brass tone is not of proper color if the mellower French horns and fluegelhorns are not in good balance. There is tone color aplenty in the symphonic band, if the dynamic level is such that it can be heard.

The dynamic level and balance are chiefly responsible also for lack of expression in a band. Few bands explore the possibilities of a pianissimo, though this level of volume is indicated as often for the band as for the orchestra. It is not possible for wind instruments to play as softly as strings, but a true pianissimo is possible for a band, and a good band makes use of it. Lack of dynamic range certainly cannot exclude the band from the ranks of musical organizations, for it has adequate range in both directions. As far as the expressiveness of the tones of the wind instruments is concerned, we may grant perhaps that nothing can compare in this regard with the human voice and certain string instruments, but many of the wind instruments run a very close third, close enough that they can still produce some of the "sweetest music this side of heaven." If the band is not expressive, it is because the conductor and his players are not expressive.



*"The band has a poorer literature than the orchestra, and is the medium of the poor composer."*

This criticism applies, of course, only to the original compositions for band, not to the transcriptions of orchestral works which make up the major part of the

literature for symphonic band. A transcribed literature is not necessarily a weakness of the band, but rather a natural condition due to the comparative youth of the band of symphonic caliber. It is a condition which inevitably will be, and is being, overcome, and it is only a matter of time until the band will have a creditable literature of its own, which no doubt will be transcribed in part for the orchestra. Several recent and present-day composers of high standing have written and will continue to write a portion of their works directly for band. Among them are Morton Gould, Percy Grainger, Henry Hadley, Howard Hanson, Roy Harris, Robert Sanders, Gustav Holst, Ernest Williams, Serge Prokofieff. As the symphonic band becomes better established it is certain to attract more and more composers of the first rank.

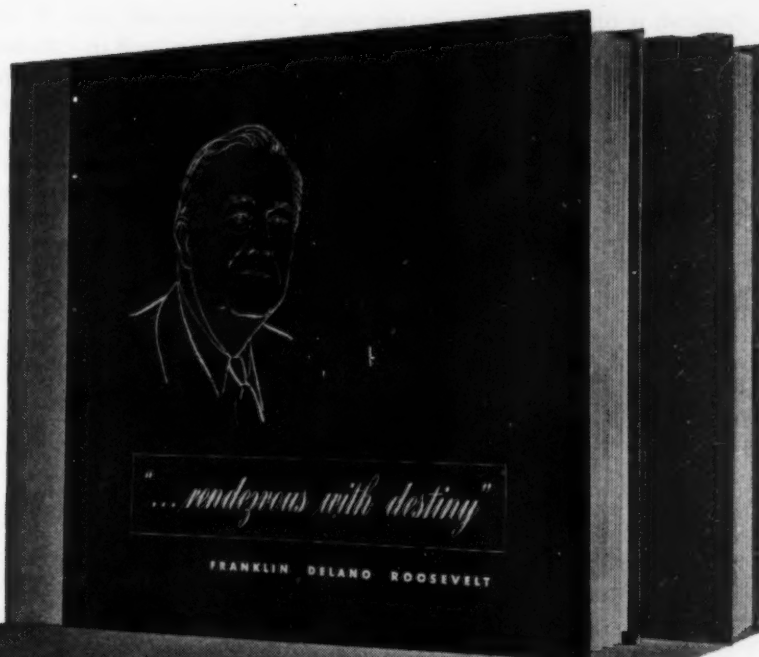
We need not apologize for transcriptions of orchestral compositions for band. In a great majority of cases they have carried out the musical intentions of the composer as faithfully as if he himself had scored them for band. And there is every reason to believe that many of the foremost composers of the 19th century would have written profusely for band had such an organization as we have today been available to them. Many of the works of Wagner, Tchaikowsky, and Rimsky-Korsakow, for instance, fit the instrumentation of the band admirably, and are as effective for band as for orchestra. Surely these composers would not overlook the band if they were alive today, living in this country. Since they are not alive today, the only way bands can play their music is by making transcriptions of it. Even the orchestra is not above making transcriptions from organ, piano, string quartet, and other literature, so the band is entirely within its rights in transcribing from similar sources and from the orchestra. So long as the character of the music is not defamed or lost the transcription would seem to be entirely ethical and a contribution to art.

That the band is the medium of the poor composer is a difficult criticism to answer. Perhaps it would be just as true to say that the band is the medium of the commercial composer, the one who is not inclined to write popular tunes or who does not have access to Tin Pan Alley. Because of the big market, the writing of playable numbers for band is one of the more remunerative fields of musical composition. The fact the music itself is not always good does not seem to keep composers from writing it or publishers from printing it so long as bandmasters will buy it. And bandmasters seem to be willing to buy it if it is something their bands can "sink their teeth in" and play without too much difficulty.

There is indeed much mediocre music written for band, most of it, of course, on the easier levels. But the latter part of this statement may present another angle. Since there is very little really good music for band that is both easy and on a semi-pretentious scale, is it not better to play a certain amount of music of lesser quality and play it well than to attempt a full diet of the better music that is beyond the musical and technical range of the players and play it badly? Is not some of this necessary, even if a necessary evil, on the road to fine band music? It has been suggested that one of the reasons for the difficulty of progress of young school orchestras is the lack of easy literature comparable to that for bands. Some headway has been made in filling this gap.



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Indeed, it may be that soon our young orchestras will be playing poorer but easier music at the beginning, and in so doing will be laying the foundations for more really successful orchestras!

It is hard to condone the playing of poor music at any level, but certainly it is better than playing none at all, if it leads to the playing of good music. It cannot be excused, however, except as a step in training and progress. We will all agree that there certainly is a future for the composer who can write soul-stirring overtures and symphonies of grade I!

There is no type of composition so closely identified with a musical organization as is the military march with the band. There is no question of the abundance, or the excellence, in this department of band literature. I mention the march because it is so often frowned upon by the musical elite, who give it credit only for rhythm among music's primary ingredients. During the war I heard a major symphony orchestra play "The Stars and Stripes Forever" as an encore. The conductor announced the title in a rather apologetic way, but called attention to its "appropriateness." It would hardly seem that any music which is appropriate should be considered beneath the level of what it is appropriate for. We must recognize the limitations of the military march as a piece of musical art, but we cannot admit that it is not music, that it does not have all the components of music, that it is not appropriate on many occasions. There are marches in abundance that are not only music, but *good* music. No one will contend for a moment that the march can be compared with a Brahms symphony, a Wagnerian operatic scene, a Richard Strauss tone poem, or even a Johann Strauss waltz, but the military march is a characteristic and nationalistic type of music for bands of which we can well be proud.



It is easy to find fault with things, in our own field of bands and band music as well as in other fields about which we know less. It is not good policy to go about looking for faults, but it is necessary that we recognize them when we see them, in order that we may do something about them. And if after knowing all the common faults of bands we can still love them, still be enthusiastic about them, they must have something. Bands *do* have something, in spite of their faults and the criticisms they are subjected to. Many have answered those criticisms far more eloquently than can be done with words—have answered with music that is unmistakable

in its affirmation that if anything is wrong with the band, it is not *band* nature, but *human* nature.

Indeed, the band but reflects human nature, reflects its membership, particularly it reflects its leadership. It is only natural that our bands are variable as their leadership is variable. It is only natural that we have at least three kinds of leaders: those who *know* and *know how*; those who *know better*, but *don't* know how; and those who *don't* know any better. This is only one way to classify leadership, and there are many others. Band leadership has made tremendous strides over a period of years, but we must constantly keep working on our *knowing* and our *knowing how*.

Bandmasters are at least four-sided figures. They must be teachers, leaders, directors, and conductors. There is a considerable technique involved in each one of these divisions. Weakness in any one of them often ruins the effectiveness of the other three. You will notice that each of them implies working with people. The eternally insoluble human equation is therefore the principal key to band success; the more nearly we can balance this equation the more successful we will be. Subject matter, materiel, and techniques are only some of the known factors; they are necessary factors, but their application is subject to the human element.



I have emphasized the desirability of establishing the symphonic band as *the* band. Not all bands can be symphonic bands, any more than all orchestras can be symphony orchestras. All bands can, however, strive for the standards of the symphonic band, and emulate it to some degree. With the symphonic band goes a certain dignity, and the respect that we are all struggling for. In my opinion a proper amount of dignity is one of the main things needed by the band field today: dignity in conception, dignity in actual practice; dignity in choice of programs, dignity in performance. I do not mean dignity to the point of austerity, but at least a dignity indicative of sincerity. Society in general is tending to lose its dignity and its sincerity; bands should not follow that tendency.

The final proof of the band's standing as a musical organization is how many people go to hear band concerts and programs of symphonic caliber. Our greatest audiences will continue to be those who hear the band on the street, on the football field, and as incidental music at a great variety of functions. I believe in taking music to the people in that manner. The band's performances on those occasions many times determines its drawing power for its concerts. We need not compete with any other *type* of music in our concerts—either the symphony orchestra or the swing band. We must compete with them, however, in our manner and excellence of performance. Most people like music of any kind, if it is well conceived and presented. Sincerity of the music and sincerity of the presentation oftentimes can make up in large measure for lack of technical virtuosity. Even our younger bands can attract more than parents and relatives to their programs if they are imbued by their leaders with dignity and sincerity, which are among the best elements of professionalism and showmanship.

The band, then, its music and its leaders—these three; but the most important of them is its leaders—and their leadership.

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# Music and the Child's Personality

GENE CHENOWETH

Should This Be the  
Basis of the Philosophy—and the  
Program—of Music Education?

FOR THE FIRST TIME we are asking what the music program is contributing to the personality. Far too long have we thought in terms of what the individual could contribute to music. Pupils have been largely measured, praised and punished on the basis of accomplishment. We have been much more interested in methods than in personalities. It was, perhaps, inevitable that we should have, in the initial stages, become preoccupied with the acts of people rather than the people acting. The amazing growth of tests and measurements has led to a new interest in the personality performing the acts. Our next step is to recognize the continuity of the personality. The twelve grades must be integrated into a single meaningful process. The child's life flows from the home into the schoolroom and back again. The personality must be thought of not only in terms of what it does, and what it is, but what it has been, and what it can be.

Jeffersonian concepts of democratic education operated on the assumption that the individual was indefinitely educable. Modern educators know that there are certain physical and mental impediments which act to modify such a concept. The possible existence of a relatively inflexible personality pattern with which one enters this life is given much support in the experience of classroom and clinic. However, realistic thinking must recognize the possibility that environmental forces can change the personality. In this sense, music education must be founded upon the real needs of the individual; in other words, upon what the individual is, rather than what we think he ought to be. When this is done, we will think of music in terms of the changes it produces in, and the goals it offers to, the individual personality. In this sense, it becomes clear that we must think in terms of what the act *means* to the individual performing it, rather than in terms of the act itself.

In music, we are dealing largely with the emotional development of the child which is always individual and idiomatic. We recognize this instantly when we realize that the language of music is dependent so largely on how a thing is musically expressed. It is precisely the small individual differences of performance that set apart one artist from another. In the same breath we must realize that there will perhaps always be a sizable group to whom the musician's "world of feeling" will remain closed. That personalities differ in their permeability to music seems to be common sense. It seems only natural that a sound program of music education would admit these differences due to variations in the inherent structure of the individuals concerned.

*Mental Health.* If it is to be admitted that the individual is to all intents and purposes implastic, then the pupil must be free to sample a rather wide range of interests, at least by the junior high-school level, or he must be in danger of considerable "unhappiness" in the curricula in which he finds himself. The rather low percentage of students "electing" music courses on the senior high-school level indicates the possibility of supporting this point of view. If the individual is forced to remain in a distasteful pattern through six years of the primary grades, all signs would point the need for a greater enrichment of this program such as is possible through the more recreational emphasis of music. The high percentage of overt mental and social maladjustment at the junior high-school level is a good indication of the previous "pressures" to which the pupil has been subject. The high rate of students who drop out of school before graduation is also a good indication that the curricula as organized in the past has not been "congenial" to their individual needs. As music educators, we must be aware of the extent to which we have contributed our share of this bungling.

*Changes—Individual or Curricula?* The evidence is not too conclusive. There remains the question whether it is easier to modify individual needs artificially or to change the curricula to meet individual needs. Current practices have been largely in favor of the former. This seems particularly odd in view of the fact that there is much evidence that it is easier to modify the curricula. When we make the change from curriculum-centered music education to child-centered recreation perhaps we shall not find so many children achieving adequacy in such disturbing ways as we now do. It becomes apparent that modifying the music program is a simpler process than that of attempting to modify the great number of pupils involved, and that, for us, this is, indeed, the only safe course.

In the past, as stated earlier, we have been much more interested in what the pupil ought to be, than in what he is. Our program will be arid unless we know what it means to those entrusted to our care. We have been busy with upholding points of view, with being contentious. We have been more interested in getting our students to sing in three parts than in getting the meaning of music to them; and in losing the meaning we have lost life itself. Classroom activity has meant, largely, preparation for public performance; performance in which we take the stellar role. We have wanted to make "good pictures" at any cost.

TURN THE PAGE

# Fred Waring

## CHORAL ARRANGEMENTS

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OH PROMISE ME (SATB) arr. Churchill

BAIA (SATB) arr. Scott

WORDS and MUSIC, Inc.



*Meaning of Music to Low Performance Groups.* Unfortunately, it is the group which has interested us the least, musically speaking, that we most need to study if there is to be any overall improvement in our offering. We know least what the music program means to this group. We have been filling in our own explanations, but they have been assumptions based on our own experience and generalizations.

It is to be doubted whether the music teacher, himself, can ever find a means of getting directly at the meaning of music to this low performance group. The teacher has too much at stake. Just as this group fails (or refuses) to cooperate in the matter of performance, through inability or blocking, so will these individuals find themselves unable or unwilling to express with any frankness how they "feel" about music. How can we continue, with any shred of pretense that we are doing a respectable job, until we do know what music means to this group? One cannot repress the hope that such information would increase our knowledge rather than our defense mechanisms.

While recognizing the dangers involved in generalizations, one cannot help but notice that the overt physical and mental activities of this group are disturbingly similar. What words cannot tell us, muscle tensions will; and parents, and deans, and other teachers can tell us what our procedures and demands mean to these pupils—if we will let them. It must be evident that we have here a useful tool for program improvement; and on the basis of our knowledge so gained, we can take an important part in revising the attitudes, curriculum, and goals of the entire school system.



*Music and Personality Needs.* The minute we cease to think of the music program in terms of *techniques* and shift our attention to the definite *personality* needs of the individuals composing that program we find ourselves in possession of the richest of all fields. Our goals now become, not the memorization of syllable names, the identification of letter names of bass clef notes and the like, but goals measured in terms of what the experience of music making and music listening is *meaning* to the boys and girls for whose benefit we are striving; and what should this program *mean* to them if not some feeling of adequacy<sup>1</sup> within their capacity to achieve? The problem becomes, not "how *much* technique can I teach?" but "how *little* technique can I teach within the limits of indispensability?"

Only the home can give the child that feeling of security which is so sorely needed as a firm foundation underneath everything that he does. The job of the school is to develop adequacy. That the schools have consistently retarded one fourth of those students presented to them for this task is complete testimony of an overweening interest in what the child cannot do, rather than an overwhelming desire to discover avenues of expression for the child's innate abilities. In the tug of war between specialists, the child has been torn apart.<sup>2</sup> What if the child can't sing? What if he can't learn to read music? What of it? Haven't we been a little overconcerned about his "deformity"? We magnify it, analyze it, and talk about it until we no longer have just a child who simply can't sing; we have a tail wagging a dog.

*Music and the Pressure for "Results."* All this has not been directly the fault of the music teacher, for the pressure for "results" has been strong from administrators and community alike. We have thought of music in terms of public performance for so long that we have lost our ability to think of it as an activity done just for the sheer pleasure in doing it. Music has not escaped this indoctrination by the intellectuals. We have measured our "results" by the cold knowledge of facts or the brilliant success of our special groups. We have increased tensions instead of effecting release. Possibly the most challenging task before us is to sell a program which shall not demand "results" in the usually accepted sense, but will measure itself against the personality gains of the pupils.<sup>3</sup>

When we consider the amount of tension created in the child's personality by pressure of regular academic classwork we can well see the golden potentials in the music and the physical education programs for "release" of tensions through the formation of new attitudes about our work. We need to lose our fear that, unless we follow the educational philosophy of the mathematician and scientist, music will again be classed as a fad or a frill. We have a more potent philosophy to offer which has validity for our own field. *This philosophy will be based upon the laws of human personality as they have been revealed in the findings of modern psychology and psychiatry.*



*Music and the Environment.* That the economic causes of maladjustment play an important part among the life forces that tug and pull at the child in school there can be no question. The incidence of school retardation among the crowded and poverty-stricken areas is much higher than among those more advantaged. The school knows only too well that poverty and crowding develop attitudes which place the child at a further disadvantage in the classroom picture. Any light which may be thrown upon what these disadvantages mean to these children will be of help to the music educator in considering what changes in the music program might

<sup>1</sup>In using the term "adequacy" here, we think in terms, again, of the ability of personality to find its own individual longings in some sort of musical experience. This "adequacy" will mean different things to different people.

<sup>2</sup>Specialists in medicine are coming to the point of view of regarding the patient as a whole.

<sup>3</sup>We can be sure that many parents already think of the music program in terms, not of achievement, but of what it "means" to their boy or girl. Regardless of the achievement of his pupils, the music teacher's phone begins to ring with frantic calls from distressed parents whenever a situation arises which allows personality disturbances to crop up. One inevitably thinks of the season of "tryouts" for chair positions, etc. It is easy to say that students *ought* to be able to take defeat gracefully, but the fact remains that a need for much research along this line is indicated.

One also thinks of pupils who suddenly develop heart flutters, severe coughing spells, headaches, dizziness, difficulties with their instruments (or forget them), and other media of "escape" during sectional tryouts. Are such manifestations of distress under pressure indications of later psychiatric disturbance? If so, common sense would indicate some change in methods where the methods brought about such disturbances. Private talks with these students, "explaining" it all away by rationale, etc., has little, if any, effect for the simple reason that the disturbance has an emotional, not an intellectual, basis and cannot be "explained" away. Such behavior has its basis in early childhood experiences and may owe its origin to such things as the child's lack of love and security in the home. Such children disintegrate quickly in competitive events.



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mean in terms of personality attitudes and values. No revamping of the present program without knowledge of what it will mean to those whom it affects will constitute anything more than show.

Constant financial menace brings about a brutalizing effect, or hardening of the individual. This has practical implications for the program of music. The widespread belief that the finer sensibilities are lacking in the children of the poor is due to observation of this hardening. Actually, the poor child has simply built up habitual patterns of reaction to emotional stimuli in sheer self-protection.<sup>4</sup> We also find factors of insecurity and inferiority taking their toll of personality growth among the children of the poor; and it is here, precisely because of the recreational possibilities inherent in our program that we are in a position to aid in personality rehabilitation.



*The Mental Health of the Teacher.* We are facing a culture in which over-crowding, modern methods of communication, moving, changing concepts of authority, the breakdown of the family unit, and new bases for security are all playing their part in creating a confusion of problems for the school. The teacher, himself, is caught in the maelstrom and his status and lack of economic security has done little to reinforce his powers of concentration on the problems of others. The time has come when teachers' colleges must examine the prospective teacher on the basis of his own mental health and emotional "fitness" to meet the pressures of the teaching field. As long as we graduate people for teachers solely on the basis of their academic achievement,

"The effects of crowding and poor housing conditions on "self-reliance," a factor of great importance to successful music study, is quite apparent. The child who has never been alone, but is always identified with others, becomes panic-stricken when there are not many others about. The need is felt for group activity. When individual projects are thrust upon them where they must work alone, they feel incomplete—as though necessary supports to the personality were lacking.

In our studies in the New Castle City Schools we find children from our "factory district" doing quite well in the beginning instrumental classes, where they are thrown with others, only to "balk" at continuing their study under a private teacher, where they perform alone. The mortality from this sector has been quite high in this respect.

On the other hand, we find groups of children, of five or six, coming together to apply for school-owned instruments. Individual members of the group who may be accepted for instrumental study decline politely, but firmly, unless instruments can also be provided for all the group. This so-called "gang" spirit is but another semblance of lack of "self-reliance."

Another thing—our mortality rate is highest at the level where grade students pass into junior high school and must become "special" students in order to continue their instrumental study. These students often find themselves unable to leave the group with which they have been closely identified for six years. This is a real "compulsion," for we often have students who undergo real "conflict" as they are torn between their desire to continue their music, and an obvious personality need to remain in close daily contact with their classmates.

we are doomed to failure. Teachers' federations must also strive, not only for salary increases, shorter hours, and better teaching conditions, but also for the removal of those social pressures on the teaching profession which are conducive to early mental breakdown.



*Education for Change.* In these paragraphs, the problems have been indicated in only the briefest way, and in a real sense we are only on the fringe of a new frontier in our thinking. We have much apathy, mass inertia, and simple indifference to overcome before we can be said to have made much progress! Possibly a certain number of "die-hards" will have to leave the picture before extensive gains can be made. Our two principal sources of information—the education journals and the teaching institutions, have a moral obligation to inoculate their future teachers with the new philosophy.<sup>5</sup> That they have not done this is evidenced by the practices in the field. Possibly a need for "overhaul" of the curriculum in teaching institutions is next in order. Perhaps some of our courses have been continued because the professors like to teach them rather than because of their real usefulness in the field. Certainly, if the young teacher is to have any competence at all in dealing with personality values, a longer and better supervised period of practice teaching is called for. I think that not a longer period of college training is called for, but one more streamlined to fit the individual needs of the future teachers—one which will accelerate the naturally talented student and gifted personality, and which will enable the less gifted teacher-potential to further strengthen his musical equipment and personality structure that he may face a lifetime of rich and fruitful labor. How can we countenance anything else?



As teachers, we who are in the field can learn assiduously from our problem pupils. We can teach all pupils who come under our care with understanding only if we do this. We can talk to our superintendents, our principals, our deans, and our teachers and parents. We not only can, but we must, for our program can be carried on effectively only with their help; and if you put the child first, how can you fail?

"Certainly almost any initial credit for mapping out the territory to be explored should go to such men as James Mursell, who in his "Music and Human Values" has done so much to awaken critical thinking; and such a book as "Personality and the Cultural Pattern," by James S. Plant (Commonwealth Fund, 1937) to whom the author is heavily indebted, should be in every music educator's library. The author is also optimistically certain that there is a drive toward a common end, a better understanding of the personality and its needs, by those of apparently opposing camps—the test and measurement group, and those opposed. There is common ground if we choose to see it, and that is a mutual interest in doing a better job. It is our belief that the two viewpoints provoke a healthy development in music education, as it serves to prevent either camp from going off on a tangent.

## THE LIVING PULSE OF THE MENC

CONTINUED FROM PAGE TWENTY-THREE

MENC convention in Cleveland. Early enrollment in the fall promotes a more efficient use of the headquarters office facilities. It helps prevent an excessive burden of work on the office in the spring semester, when conventions are paramount in the office work schedule. Also, membership and revised mailing lists

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Another interesting evaluation was the comparison of the total number of members in each state with the potential total number of available members. Accurate data on the number of music educators in the elementary



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4th Bb CLARINET, Bb BASS CLARINET  
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schools, high schools and colleges of each state was not available. However, the number of high schools in each state was available in the reports of the U. S. Office of Education. As a tentative criterion of potential membership in each state, it was assumed that the total MENC members from all sources including elementary schools, high schools and colleges should equal a number equivalent to one member per high school. Based on this criterion there was a wide variation in the 1946 memberships of the various states. Some states had less than one per cent of a member per high school while a few averaged more than one member per high school. If each state secured a membership total for the coming school year equivalent to one member per high school, we would have 23,032 members. According to this assumed criterion, California ranks highest in its potential membership achievement with a total membership equivalent to 1.2 members per high school. *On this same ratio of achievement for all states, the MENC membership totals would be approximately 28,000 members.*

During a dinner meeting of the State and National Membership Committees at the recent MENC convention in Cleveland, more than seventy leaders were present from forty-six states. They rejoiced over the all-time record for total memberships but countered with the statement that potential membership had scarcely been tapped. "We can do far better" became the general expression from each area's representative.

The significant fact in membership promotion is that our membership is representative of many varied local activities in music education. Membership totals without reports of concurrent member-activities would become meaningless figures. Activities without their supporting and participating memberships are equally inconsistent. Actually, MENC memberships have come to be a reflection of the music education activities in many forms and in every area of our country. It is

the picture of our music fellowship, each member at work in his local situation. United in the MENC, memberships mean strength for the profession and a vital music program for the American people.

This school year brings its distinctive challenges. Music educators in each state have projected a rich program of activities. Membership chairmen in each state are busily engaged in completing their committee personnel and planning with their state and division presidents. Our headquarters office has installed new and modern addressograph and record equipment, and is assuming responsibility for the first postwar complete revision of the entire mailing list. Such a plan of revision requires cooperation of local committees in supplying revised and corrected lists of music educators in their local areas. The mailing list can only be accurate and effective if the complete information is supplied by such local committees. Survey cards have been prepared for use in this project, with a place for names, schools and mailing addresses of each individual actively engaged in music education. Each state chairman and his committees are diligently promoting this activity in each locality of the state. The goal toward which we are reaching is that of having on file the names of all music educators throughout the country—a complete directory of music educators. Let each of us share this responsibility and help complete the project in record time.

We are all grateful for the united effort which has built so well in our local areas, and in the state organizations. We share with each other real pride in the professional achievements represented by the membership and activities of our forty state music educators associations. Here we have a united front for the program of action planned for the new school year. This is the spirit of fellowship whose living pulse is the MENC.

### Chile Includes Music Education in Revised Curriculum

**R**EGARDED as of major significance in the extension of the program and influence of music education is the project now under way in Chile, in which the Music Educators National Conference is participating, in cooperation with the Pan American Union, under the auspices of the Inter-American Educational Foundation, Inc., and the Department of State. The MENC participation is under the personal direction of Associate Executive Secretary Vanett Lawler, who is at this writing in Santiago, Chile.

The Inter-American Educational Foundation, Inc., which now operates within the Department of State, is a cooperative educational project between the United States and the twenty other American Republics. Concerned with the development of educational programs, the project receives financial support from both the United States and the Latin American countries themselves. Where such work has been undertaken, specialists in particular fields from the United States have cooperated with those in the other countries. In some instances, rural education has been the all-important feature, while in others vocational education is being stressed. Certain countries are interested in developing their agricul-

tural schools, and others have been working exclusively in the elementary school field.

In Chile, the program has been concerned chiefly with a revision of the secondary school curriculum. For over a year between ten and fifteen specialists from the United States have been working in Chile under the general direction of Harold Spear, prominent United States authority on secondary school education, and Irma Salas, well-known Chilean authority on secondary school education and professor of education in the School of Education at the University of Chile. It was at Miss Salas' suggestion the Ministry of Education decided to include music education as a part of the revised curriculum—the first Latin American Republic to approach a music education setup in the secondary schools. In this connection, the Chilean educators asked for the services of the MENC, specifically requesting and underwriting the trip of Miss Lawler to Chile for a period of six weeks.

This is Miss Lawler's third visit to Chile. She will make brief stops in other South American countries on the return trip to the United States.

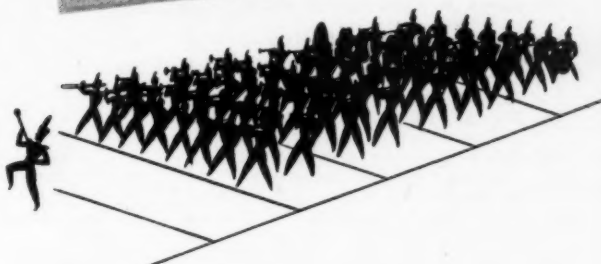
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## From Journal Readers

### Where Can We Find Teachers?

ONE of the problems that plagues instrument dealers these days, more than ever, is a shortage of teachers—particularly teachers of percussion instruments, guitar and other fretted instruments. While the public schools have done a magnificent job in the past two decades in developing teachers for brass and woodwinds, the instruments I have referred to, especially the fretted instruments, have been sadly neglected—or shall I say snubbed?

Leaders in music education have recognized that there is a place for the so-called "light" or recreational instruments—the guitar especially, for it is more than just a "recreational" instrument. Was it Mozart who said that the guitar is an orchestra in itself? We have been told that some of our great composers have used the guitar, not only for recreation, but when composing some of their music.

There are thousands of young people who are not receiving musical experience during their school days. Many of them can be reached and introduced to music through the medium of lighter instruments, with the help of the legion of music dealers and competent instructors. Many of these young people, with the prospect of a good livelihood, might be encouraged to take up teaching as a career.

If through the employment of, let us say, two thousand new teachers, *one new student per week per teacher* is enrolled, within one year over 100,000 additional persons would be introduced to music. Think what this could be made to mean in the terms of the MENC's music advancement program!

Perhaps "Home on the Range" on the guitar or "Sweet Sue" on the marimba is considered "low-brow" from the standpoint of serious music education, but who are we to sit in judgment and rule that music thus created gives Joe Doakes a lesser degree of happiness than "Humoresque" played on the violin gives Mr. Astorbilt?

Who will say that a guitar is out of place in a canoe? Who would want to take a piano with him, or even a trumpet when he goes camping?

In practically every large city dealers are begging for guitar teachers, drum teachers, marimba teachers—yes, and bass viol and violin teachers, too—but few are to be found. The dealers who operate studios could use several thousand teachers today if they could find them. When instruments become more plentiful, the need for private teachers will become even greater, and these teachers can vastly supplement the work of the music departments of the schools.

How shall we get teachers? By training them in the private, semi-private and state schools, of course—but first of all, we must encourage young people to take up music teaching seriously. In all fairness, should we not tell these potential

music teachers that it is just as legitimate to help give young people an introduction to musical enjoyment by way of the guitar as it is to teach them to play piano or violin?

Not all of the boys and girls in school can play in bands and orchestras, even if they qualify. Here is one way to open the door to "music for every child in accordance with the child's inclinations and capacity." Can we not initiate a crusade to implement every means at our disposal to train and develop good teachers, not just for *some* of the instruments, but for *all* of the instruments that can bring musical satisfaction to those who learn to play them?

—HENRY S. GROSSMAN, President,  
National Association of Musical Mer-  
chandise Wholesalers.



### Music for Every Child?

"CAN ONE LEARN TO PLAY the piano with one hand? Oh, what I'd have given to have been able to play a musical instrument when we were in New Guinea!" . . . "I only have a twentieth of my vision left. Do you suppose I could learn how to play a few tunes on the piano?" . . . "Do you give music lessons to a person who doesn't know a thing about music? I've always wanted to be able to play a piano" . . . "Say, do you give singing lessons?" . . . "My hearing aid works swell now, but the doctor says that in ten years I'll be totally deaf. I've been thinking that if I could play a piano I could always entertain myself. Is it too late to begin lessons now?" . . . "I had lessons when I was a little tyke but I hated them and didn't learn a thing."

This is but a small sample of what I hear daily from patients. Thank heavens that at the U. S. Naval Hospital in Philadelphia we are able to satisfy many of the musical longings of our patients and to stimulate in others an interest in music. Often the Red Cross Recreation Ward resembles a small music conservatory. We give violin, piano, voice and recorder lessons to all patients (the blind, hard of hearing, psycho-neurotic, amputees, skin and medical cases, etc.) wanting them. Quiet rooms are provided, and daily practice periods are scheduled in them for each man studying music. There is a chorus composed of patients and staff rehearsing at regular periods. Interested attendance also has been shown at vocal ensembles and instrumental swing ensembles. At times, depending upon the talent available in the hospital, we have classical instrumental ensembles. There is quite a supply of wind instruments, drums, guitars, banjos, mandolins, ocarinas and harmonicas. There are pianos in our recreation ward and music room, and other small pianos on wheels that are rolled into the various wards for sings or other types of musical entertainment. There are fairly large libraries of popular and



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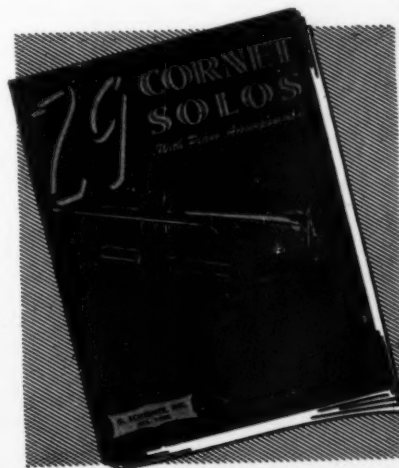
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Yet, this very response has made me wonder whether we music supervisors and private music teachers haven't been "missing the boat."

My job with the Red Cross in military hospitals is similar to that of my fellow recreation workers, mainly to lead patients through diversional activities to better adjustments to hospital situations, thus aiding recoveries, and to better future adjustments following their discharge from the hospital.

The magnificent spirit of our patients has been demonstrated again and again; but it is a sad indictment of education in general that, prior to entering a hospital, an appalling number of these men thought of leisure time only in terms of taverns and associated activities and had no hobby or interests to help them. Amazingly few of the thousands we see can sing or play an instrument or read a note of music. It's high time that we music educators ask ourselves why such conditions prevail.

Are we still too busy in our school systems preparing for contests and festivals to take note of any but the talented youngsters? Are we expending all of our efforts on bigger bands, orchestras and choruses and neglecting the small ensembles in which each child is made to feel responsible for his part? Surely it is no longer necessary to sell the value of music to the school board by giving repeated performances that tax the strength of the teacher and prevent him from devoting his attention to the great mass of pupils.

Are we cognizant of the fact that the finest musicians and educators are needed in the elementary schools? It is there that a love for music should be caught and fostered.

Is the music program an outgrowth of the children's experiences and other classroom activities, or is it a formal cut-and-dried affair? Is a child's taste in music guided, or does the teacher impose his own likes and dislikes? Is there opportunity for listening to and writing music from the first grade on up?

Does the elementary school music program consist of vocal work only, or is there provision for instrumental music, too? From the third grade on up children can be taught to play recorders, ancient flutes. There are excellent plastic ones on the market today. Boys of the sixth, seventh and eighth grades, whose voices are beginning to change, can be carried through a musically discouraging period by giving them something to blow. Children can be taught to make their own recorders, which will lend impetus to their learning to play them. Whether singing or playing music, children should learn to read notes. They should be led to want to do it rather than have the activity forced upon them.

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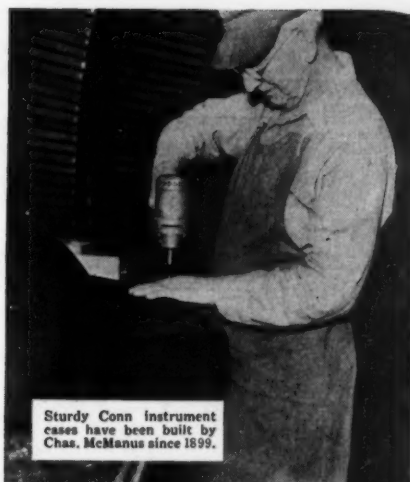
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## Holyday for Strings

MORE GOOD MUSIC is available for the languishing string section, problem child of current music education, than one would suspect from examining many programs of Christmas music. Perhaps the following list of string music of moderate difficulty may make a slight contribution to much-needed varying of Christmas programs and to giving the strings a chance to "shine."

In John Ireland's quaint but effective *The Holy Boy* the string family may either accompany the choral version or play the carol independently. The arrangement is the same in either case. Peter Warlock's *Balulalow* provides an interesting and unhackneyed soprano solo with string quartet accompaniment. For a combination of wind instruments with strings there is an early *Pastorale per la Notte della Nativitate Christi* by J. D. Heinichen. While the best instrumentation for this number has two oboes for the solo parts, string quartet and organ, substitution of flutes or transposed clarinets for the oboes is feasible, and the piano may replace the organ. This *Pastorale*, like most others, becomes monotonous unless it is well done—not too slow, with good tone and careful observance of dynamics.

Some fun on a Christmas program is assured by a rousing performance of Haydn's *Toy Symphony*. The strings provide the musical background for the galaxy of soloists in the three short movements. Usually sedate teachers apparently feel released from inhibitions when given the opportunity to perform as cuckoo, nightingale, quail or in any other of the solo parts. This symphony is sure-fire.

There are many Christmas pieces for strings alone. Alfred Pochon has made a pleasing setting of *The First Noel* for string quartet. The *Valse* from Rebikov's opera *The Christmas Tree* is a melodious light piece which deserves a place on seasonal programs. Rich-sounding arrangements may be made of *Von Himmel Hoch* and of various chorales from Bach's *Christmas Oratorio*. The *Pastoral Symphony* from this oratorio is available in an arrangement by W. G. Whittaker for four solo violins, string orchestra and piano or organ. In this number the relationship between solo

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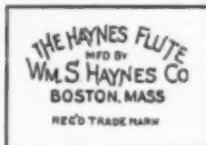
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parts and tutti is rather subtle; it should be clearly defined in performance. The *Overture to The Messiah* is in Albert Stoessel's "University String Orchestra Album." This French overture is effective even when taken out of its context, and is excellent for training a string group in solid, balanced, and accurate playing. The *Pastoral Symphony* from Handel's masterpiece, arranged for string orchestra by Stuart Hoppin, will add a note of serenity to any Christmas program. Not as long as its Bach counterpart, the Handel is easier to sustain in mood and to keep from monotony.

Most important, musically, of all the holyday music originally written for strings is that to be found in the "Christmas Concertos" by early Italian composers. These works, in the concerto grosso style, have the usual concertino or small group of solo instruments supported by the tutti or full string orchestra with continuo for keyboard. One of the movements is usually a pastorale. These works "sound" in a way that considerable much later music does not, and the best of them exhibit that nobility of feeling found in the string music of the better early Italian writers. These concertos are modest in their technical demands; a string orchestra of average ability can play them in such a way as to provide genuine musical pleasure. They deserve to be heard more often than they are.

The *Concerto grosso per il santissimo Natale* by Francesco Manfredini is for a concertino of two solo violins with the usual tutti string parts and organ or piano continuo. The first movement, Pastorale, is sometimes played alone. The second movement is an expressive Largo which leads into the rippling finale—Allegro.

Guisepppe Torelli wrote a *Concerto a 4, in forma di Pastorale per il santissimo Natale* for the same instrumentation as Manfredini's concerto. This work has real charm and appeal. The first section, after a slow introduction, is a Vivace with an infectious rhythmic swing. The Largo alternates expressive solo passages with staccato tutti chords. The final Vivace has a lively dance-like quality that brings this beautiful concerto to a stirring close.

Best-known of all such concertos is the *Concerto Grosso, Op. 6 No. 8—Fatto per la notte di natale* by Arcangelo Corelli. This is a masterpiece of its kind and period. The concertino is for two violins and cello. In his edition, W. G. Whittaker advises use of two pianos or harpsichords, one playing with the solo group and the other with the ripieno parts. The last movement is the Pastorale, which may be used as a separate number. Preceding it are a series of short movements, alternating between slow and fast and containing a remarkable variety of invention. One lovely touch indicated in the Whittaker edition is the sustaining in the ripieno of the root and fifth of the final G minor chord which precedes the Pastorale. When these tones are held softly for just the right length of time, the entrance of the first chord of the G major Pastorale produces an almost magical effect. This point is mentioned because it exemplifies the "maximum effect with minimum means" to be found again and again in this music.

The list of suggested works given above is by no means all-inclusive. The diligent searcher for material will find much more that he can use to enhance his Christmas programs and to provide

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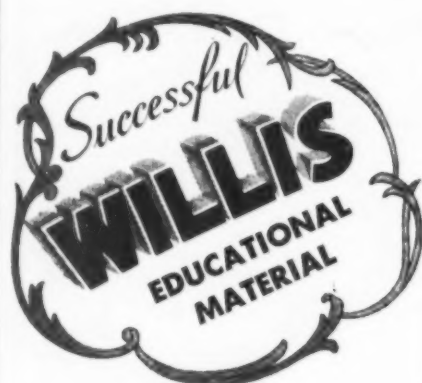
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# State Associations

CONTINUED FROM PAGE THIRTY-THREE

to sing bass and carries his part accurately! If a teacher tried to promote a social relationship with his official superior, that might be condemned as unprofessional; but a social invitation in the name of a teachers' association is a gracious gesture, and it is safe to say that most administrators like it.

(3) A state teachers' association offers opportunities for leadership. It is a fact that an important consideration in the selection of men for positions of educational leadership is the extent to which the candidates have been active in professional organizations.

Many members take a rather passive role in the work of a teachers' association. Teachers so frequently have to take outside jobs to make ends meet that few are inclined to give much time to their professional organizations. Music teachers especially find themselves tied up with private lessons and dance jobs. Giving time to a teachers' association must be looked upon as an investment, if one is "association minded," since it often means giving up an opportunity to earn a few dollars, or at least to spend an evening at home with the children. There is every chance for a person with initiative and leadership to rise in a teachers' association—and it is entirely justifiable and should be encouraged to the limit. There is no greater service an association can perform for its members than that of enabling them to grow in strength and usefulness through the development of their powers of leadership.

(4) The association can do much to improve the status and recognition of teachers. There are some communities that have favorable working conditions and fairly stable salary scales. There are many that do not. In a matter of this kind, the fighting most probably will be done by the state education association, but the music educators' association, as an auxiliary, ought to perform its full share of the labor.

(5) An important matter, allied to the preceding, which the music teachers' association can and must fight out for itself, is the protection of standards and qualifications for music teachers—not merely the protection but the elevation and improvement of these standards. The requirements for certification should be guarded jealously by the association. There is sometimes talk about keeping out deserving teachers through the rigidity of certification requirements, but the tendency in any teachers' association is to want to improve the quality of the profession. Pressure to lower the standards will not come from within the ranks. An alert association needs to watch the official standards for teacher certification, especially in times when teachers are scarce, and it may be considered expedient to relax the cultural and educational requirements for teachers.

(6) The association is in a position to replenish itself and the profession by acting as a foster mother for prospective teachers and fledglings just trying their wings as teachers. This is good for the association and good for the profession. Every association needs "new blood." On the other hand, the new teacher needs more than just a job. He needs to be made to feel that he "belongs" among teachers. He needs to be taken in and given an opportunity to learn and to grow through the contacts he makes and the activities in which he will profitably engage.

There is also in this category a group of purposes for music teachers' associations which apply particularly to the improvement of teaching. These include some of the purposes which most commonly engage the attention of teachers' associations. One of the most comprehensive of these purposes is the study of common problems. Among the most vital of such problems is that of curriculum credit and course content. Some secondary schools give music instruction of broad scope, with full and varied offerings, providing opportunity for pupils of almost every degree of musical interest, talent, and preparation to gain rich and fruitful experiences. Many others, however, allow the barest opportunity for music education. The state association should concern itself with setting up a minimum number of curricular offerings in music, which it recommends for all high schools. It should also set up a minimum course of elementary school achievement recommended for statewide use. The association should then work to obtain the approval of the state educational authorities. It should then work further for the adoption of these curricula by the schools.

Most associations make much of clinics, forums, demonstrations, and exhibits of materials and aids. These offer tangible and immediate help to the teacher in the solution of specific problems. The attendance and interest usually are good. Members feel they are getting something in return for their dues. The desire to get specific help in teaching is commendable, though it does not atone for the indifference to some of the fundamentally more important if less tangible purposes of the association.

Another large field of activity that the state association can develop for the improvement of teaching is that of experimentation and research. An excellent example has been set by the Music Educators National Conference, which has kept as many as forty committees occupied in a great variety of areas. The National Council of Teachers of English pursues a similar plan. In a state association it will be necessary to avoid duplication of what is being done on a national scale, but similar work should be carried on, emphasizing the conditions and needs that apply particularly to the state. Often



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THE LAST INVOCATION — SATB.....	15
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the work on the national plane extends to or has its beginning in the state association; often the work is amplified, or taken to the "grass roots," by the state program. For example, the MENC Committee on Contemporary Music carries on a very active program, which was given vivid presentation during the last biennial convention. In New Jersey, the ideas of the national committee, together with new ideas that are made particularly feasible through New Jersey's metropolitan location, are put into practical use by music teachers and pupils. The small size of the state makes it possible for many teachers to get first-hand experiences who might otherwise never be able to see the work presented by the national committee.\*

### III

The last category deals with purposes aiming at the improvement of opportunities to enrich the pupils' lives through music. In a sense, that is the ultimate purpose of all activity of every description related to music education.

The purposes in this category are rather thoroughly pursued by state music teachers' associations. Most states have festivals, all-state chorus, band, and orchestra concerts, and contests or auditions for individuals and groups. The advantages of such activities are too obvious to require mention; they are generally considered invaluable for the stimulation of interest and the encouragement to seek greater achievement.

One of the outstanding features of these pursuits is the fact that they give something to pupils which often cannot be obtained in their own communities. Take the all-state orchestra as an example. In New Jersey there are few schools that can assemble a full symphony orchestra. The talented pupil in an "underprivileged" school finds in the all-state orchestra an opportunity for rich experience which might never come to him in any other way. Even the best players find new and broader experiences through these activities. It is not unusual for players from different parts of the state to get together, for example, in such an uncommon ensemble as a trio of two oboes and a bassoon.



This discussion of the purposes of a state music teachers' association is not intended as an exhaustive study. Other aspects could be suggested — and also it is possible to disagree with some of the proposals that have been made here. But, if this examination of purposes serves only to show that there are opportunities for us to advance the effectiveness of music education more broadly and more fully, it will have done some good.

\*In connection with the author's comment on committee activities, it is of interest to note that affiliated state organizations are to have opportunity to participate directly in a number of nation-wide projects and activities through an extension of the MENC state-division-national committee organization plan. Under this plan, state committees will serve as units of the national committees, while at the same time functioning within their respective states in the manner described by Mr. Gordon. Among the areas or phases to be thus covered on a nation-wide basis will be creative music projects, teacher-training student activities, piano teaching, opera listening and student activities (in cooperation with the Metropolitan Opera Guild), educational films.—The Editors.



## China

CONTINUED FROM PAGE TWENTY-SEVEN

hai during the occupation, and in free China, especially in Chengtu and Chungking, with increasing frequency, and with marked improvement in quality. Concerts were sometimes of the glee club variety, or largely war songs, or lighter operettas, or such oratorios as the "Messiah," "Elijah," and Elgar's "Light of Life." Aside from the long established Five Universities' Chorus (which later became Six) and the usual two choirs and two glee clubs which belonged, one each, to the work of Ginling and West China Union University, by '43 each refugee institution had its own chorus. In addition, there was a small student chorus which was very good, an orchestra—the only student orchestra in China except that of the Chungking Conservatory, and an entirely student-managed Hawaiian band. These organizations were each giving concerts as fast as they could prepare them for war relief in some form. The reasons for this were their enthusiasm, to be sure, and also because this was the easiest way to raise money. Transportation became more and more difficult so that even the first-aid bandages, made by students and faculty members, could not be transported to the front. Until the United States Air Force insisted on having educated men to whom they could teach the use of modern weapons, late in the war, the Chinese government had wisely refused to permit college and university men to enlist for ordinary military training. The reason for this was that the number of university students was and still is so very small that no other course was possible.

The teaching of harmony and counterpoint presents very interesting problems. The only serious attempt to teach the old Chinese music and instruments is being made in Chungking Conservatory. Mission schools have neither the equipment, staff, nor money equal to the task of including Chinese music in the curriculum. However, a fair amount of modern Chinese music is constantly in use. More would have been used if we could have gotten it. Most of the modern music, especially war songs, could be bought only in number notation—melodies and words only. I have encouraged my students to experiment in treating Chinese folk tunes both harmonically and contrapuntally, and also to make music of their own in Chinese style. I feel that, except for very rhythmic music, like marches, the contrapuntal treatment of Chinese scale melodies is better than the harmonic; is nearer to the melodic genius of Chinese music. I see no good reason, however, for limiting writing in Chinese style to the five-tone scale, unless the composition is based on a melody which is purely in that scale. Many ancient melodies and folk songs also use six and sometimes all seven tones of our scale. Their distinctive quality is due to the melodic, rhythmic, and modal character of the melody, and often, also, to a large use of grace or other decorative notes. This use of decoration is where half steps are chiefly used. For this reason half steps, when used melodic-

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ally, need to be treated in a very limited way. Every means is used to encourage students who have ability and the preparation to experiment in their own way, and to evaluate the wealth of their own musical heritage in the folk songs, work songs, musical street calls, the songs of their operatic dramas, and the music of their ballads, and Confucian and Buddhist temples.

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about ten miles outside Chengtu was the spot chosen for the building of the largest rear air-base and air-field of the American Forces in China. So, rare were the days that American fliers and their jeeps and trucks were not seen on our campus in the later days of the war. Our music students and faculty members at times went to entertain them at their air-field camp,

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and they came to our concerts, and occasionally gave programs of their own, *not* always in college style! Later, some of our students volunteered to leave their studies to act as stenographers or office workers to release American men for more active duty.

Happily for us the enemy planes did not come as far as Chengtu as often as they came to Chungking, for we had no protection other than the basements of some of the larger buildings, or a walk into the adjoining fields. Only once was our campus actually hit; two days later one of our piano-major students gave her senior recital just as planned. The city suffered badly at times. The years of '43 and '44 the Japanese planes ignored us, but the inflation was worse than bombings.

Back in Nanking during the occupation, music had its uses in our college. One of the American faculty, Minnie Vautrin, and several of the older Chinese faculty members and a very few servants volunteered to stick by the Ginling campus to try to hold on to the college property, and to help with the inevitable refugee problem. They thought they would need to prepare for a possible one thousand. The dormitories and faculty residences normally could accommodate something over four hundred people. Over ten thousand women and girls came! The smallest number up until Pearl Harbor was three thousand. After that date the Japanese used our building to house tanks and ammunition, and sold our library books for firewood, but some of the books have since been recovered. Central University had stored all of its pianos in our music building, but all, save one or two, went on a journey to Japan along with many other pianos from coastal cities.

Even during the darkest days of the fall of Nanking—and no city in China suffered more than Nanking in '37 and since the occupation—Miss Vautrin wisely planned music and games each Saturday night for the wee staff and a Christmas carol program in a darkened, closely guarded room, to help keep up morale for the superhuman task. Only once were the Japanese able to get a few Chinese girls away from the watchful care of these courageous women, Gingling's guardians. When the worst was over, with the aid of others who returned to help, these faithful teachers began and carried on classes in home crafts for the older women, junior middle-school classes for the young girls who had had some previous education, kindergarten classes for the little children, Sunday-school classes, and some medical first aid.



As for the future of music in China, her musicians are doing more than import music from the West. They have served China's war needs to the best of their ability, and well, in their performance, teaching and creating of music of their own. The present period is necessarily experimental. Some of their creations certainly hold great promise for the future of what China is sure to give of treasures both old and new to music lovers everywhere. Some of the new music seems to me to have passed the experimental stage, but I believe all of China's composers are seeing that their greatest

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musical discoveries and creations lie in the future. Where there is a new spirit, a renaissance in the arts and in literature is bound to be born. Music filled with a passion for freedom (not for selfish living) but freedom for the adventure of revolutionary Christian living can speak straight to the hearts of people everywhere. Such music can inspire people to out-live, out-laugh, and out-march any and every foreign materialistic ideology of our or any future day. It can give people the desire and determination they need to begin first with themselves to change, to unite and to fight, to build sound homes, to develop the teamwork in industry which can settle our industrial strife, and point the way to the Divine wisdom we need to build unity in our nation and a lasting peace in our



world. To which voice shall we musicians listen, that of our own selfishness or to the need of our nation and our world?

The song at the beginning of this article was written by Chen Tzu-Pei; its accompaniment by Mrs. Feng Chang Bing-I who was the writer's assistant in, as well as a graduate of Ginling College, and is now a student in Oberlin Conservatory of Music. Louise Strong Hammond, for more than thirty years a missionary of the American Episcopal Church to Central China, was the translator.

## Worthy of Hire?

CONTINUED FROM PAGE TWENTY-FIVE

somehow or other, I fail to see anything particularly noble in that sort of stand. Why in the world should a young man who is competent as both musician and teacher be destined to live upon a low-ceiling salary schedule all his life as a sort of penalty for his decision to use his competence and skill in the field of teaching? The idea that high-type people who are able and willing to do public service must necessarily be underpaid in order to prove their devotion to its cause is a vicious one—one that does untold damage in the entire field of social and political effort.

One of the great responsibilities that is implied in membership in a profession is the perpetuation of the profession itself. In education, that means that the teachers of today must kindle the spark and hand the torch to young people who will become the teachers of tomorrow. Apparently something is going wrong in that process just now. Witness the statistics provided in the quotations in the early paragraphs of this article.

Dr. Myers says that "...most of those who are interested in teaching are in the lower 50 per cent of their classes scholastically, socially, and physically." If this is to continue, education is in for many long, lean, unproductive years. It means that the young people who "have what it takes" are going into something else—engineering, medicine, architecture, scientific research, law, and the like—not teaching. They read the papers. They know the score. They can evaluate the teaching profession in comparison with other professions and occupations—and don't think that a lot of people haven't left the profession of teaching for a variety of occupations in recent years!

We talk a lot about "meeting challenges." Well, here is one that is of greatest importance to education. It should have a triple-A priority rating in the mind of everyone who is a teacher. In a few words it is just this: What can the present members of the profession do to bring its professional standing and income levels to the point where it will attract the pupils of the upper 50 per cent?

This is not something to be attempted for music education alone. It must be done for the good of all teaching. And, of all the teachers in the school system, who is the one that by the very nature of his work and his many community contacts should be in the most strategic position to do intelligent and effective evangelical work among the citizens of the community?

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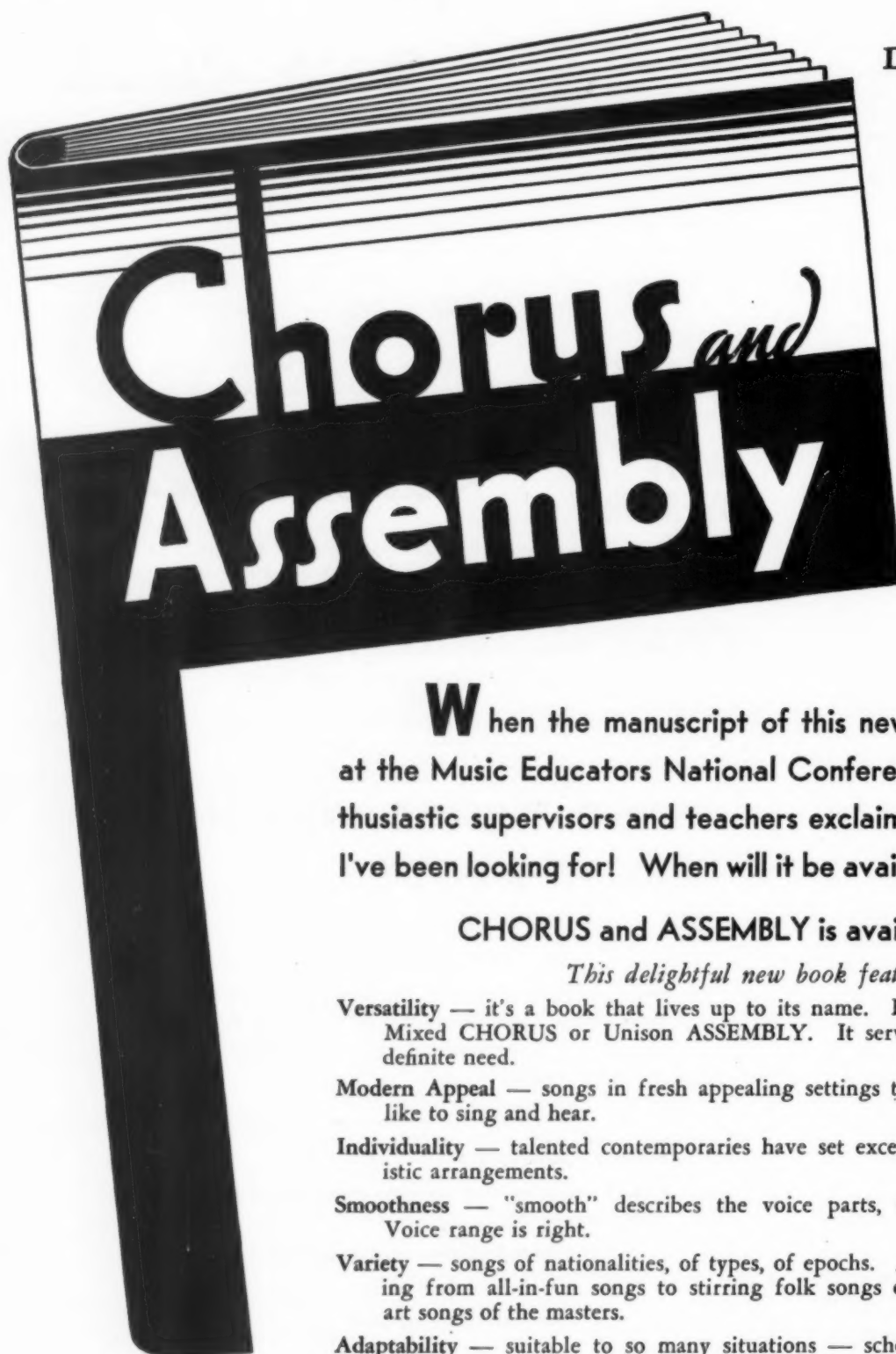
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## Personal

**Irma Lee Batey**, formerly connected with Sul Ross State Teachers College, Alpine, Texas, is now at David Lipscomb College, Nashville, Tennessee.

**Haldor A. Bergan**, formerly instrumental teacher in the Fort Dodge, Iowa, Public Schools, is now teaching at Eastern High School, Lansing, Michigan.

**Frank Hayden Conner**, formerly secretary and later treasurer of Carl Fischer, Inc., has been elected president to succeed the late Walter S. Fischer.

**Melvin W. Farley** is teaching instrumental and vocal music in the Correctionville, Iowa, Public Schools after serving the past four years in the Armed Forces.

**Charles H. Finney**, after serving five years as head of the music department at Friends University, Wichita, Kansas, has accepted a position as teacher of organ and theory at Houghton College, Houghton, New York.

**Warren S. Freeman**, formerly director of music in the public schools of Belmont, Massachusetts, is now Executive Alumni Secretary for Boston University, in which position he acts as director of all alumni activities for the university and edits the alumni magazine, Bostonia.

**Rose Marie Grentzer** has resigned her position at the University of Michigan to become the head of the music education department at Juilliard School of Music in New York City.

**Floyd T. Hart** has been appointed Director of Music Education of the Department of Public Instruction for the state of Delaware. Mr. Hart, formerly at State Teachers College, West Chester, Pennsylvania, succeeds Glenn Gildersleeve who resigned the position to become head of the music department at Madison College, Harrisonburg, Virginia.

**Arthur A. Hauser** was recently honored by Carl Fischer, Inc., upon completion of his quarter-of-a-century service with the firm, which automatically makes him a member of the Carl Fischer Twenty-Five-Year Club, an organization boasting a membership of eighteen men and two women still actively engaged with the company. To commemorate his twenty-fifth anniversary of employment, Mr. Hauser was presented with a Longine wrist watch by Mrs. Walter S. Fischer on behalf of her late husband and the directors of Carl Fischer, Inc.

**Charles W. Hendricks**, formerly at Stephens College, Columbia, Missouri, has been appointed to teach instrumental methods and direct the college bands at Kansas State Teachers College, Emporia.

**Ernest G. Hesser**, director of music in the Baltimore Public Schools, has retired from active public school music supervision after a period of forty

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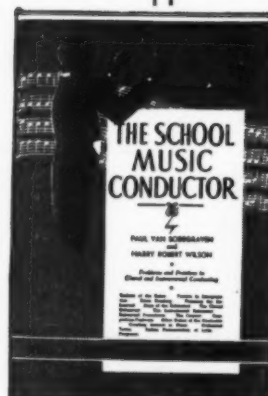
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years in the field of music education which has included positions as director of music in the public schools of Indianapolis, Cincinnati, Albany (N. Y.), and Baltimore, and as head of the music education department at Bowling Green State University (Ohio) and New York University. Mr. and Mrs. Hesser are residing in Crestline, Ohio, at 112 North Thoman Street.

**Lewis Henry Horton**, for the past four years a member of the music department faculty at the University of Kentucky, has been appointed assistant professor of voice at Transylvania College, Lexington.

**George Howerton**, director of choral activities at Northwestern University, Evanston, Illinois, is on year's leave of absence for study at Harvard University. Barrett Spach, organist and choir director at Fourth Presbyterian Church, Chicago, will assume Mr. Howerton's duties as conductor of the Northwestern University A Cappella choir.

**Bertha Dean Hughes** has resigned as supervisor of music in the Utica, New York, Public Schools, a post she has held since 1914.

**Elin K. Jorgensen**, instructor of music at State Teachers College, Oneonta, New York, is taking a sabbatical leave for 1946-47 in order to study at Teachers College, Columbia University, in New York City.

**Dorothy G. Kelley**, formerly supervisor of music in the training school of State Teachers College, Milwaukee, Wisconsin, has accepted appointment as assistant professor of music education in the Indiana University School of Music, Bloomington.

**Colonel Harold W. Kent**, formerly director of the Radio Council and Station WBEZ of the Chicago Public Schools, left for Honolulu, Hawaii, the first of August to assume the presidency of the Kamehameha Schools, probably the most heavily endowed private school in the world, which has been devoted to the education of Hawaiian-blooded youth since 1884.

**Chauncey B. King**, formerly of State Teachers College, River Falls, Wisconsin, has accepted a position as instructor of vocal music at the University of Oklahoma, Norman.

**Nelson-Hanson**. An announcement has been received of the marriage of Margaret Elizabeth Nelson of Pittsburgh and Chautauqua, New York, to Howard Hanson of Rochester on July 24. Mr. Hanson, director of the Eastman School of Music, and Mrs. Hanson will be at home in Rochester after October 1.

**Lloyd Oakland**, a member of the Cornell College music staff for the past ten years at Mt. Vernon, Iowa, has been appointed director of the music conservatory at Cornell to succeed Harold W. Baltz, who has resigned after fifteen years as director.

**Quincy Porter**, director of the New England Conservatory of Music the past four years and an outstanding composer and educator, has been appointed as professor of theory of music in the Yale School of Music, New Haven, Connecticut.



**Delinda Roggensack** has resigned her position as music supervisor of the Newton, Iowa, Public Schools to do some graduate work this coming year at the State University of Iowa in Iowa City. In addition to her studies, Miss Roggensack will also teach in the Education School of the University, specifically in the Audio-Visual Department.

**Ralph E. Rush**, formerly director of instrumental music at Cleveland Heights, Ohio, High School, is now connected with the University of Southern California in the department of music education, and is also conductor of the Los Angeles All-City High School Orchestra.

**Gilbert T. Saetre**, assistant professor of instrumental music at Northwestern State College, Natchitoches, Louisiana, has accepted the position as director of music in the Bristol, Tennessee, Public Schools.

**Short-Norton.** Word has been received in the headquarters office of the marriage of Eleanor Short of San Jose, California, to William W. Norton of Flint, Michigan, on July 5, 1946 in Inglewood. Mr. Norton is director of the Flint Community Music Association.

**Arnold M. Small** has resigned his post at the State University of Iowa, Iowa City, to accept a position at the University of California in San Diego. Mr. Small's work will be that of psychological consultant and member of the director's consultant staff in the Navy Electronics Laboratory.

**Henry Sopkin** has resigned his post as music director of Wilson City College, Chicago, to accept full-time leadership of symphonic music in Atlanta, Georgia, where interested citizens, devoted to the furtherance of good music, have recently formed the Atlanta Symphony Guild. Mr. Sopkin will continue to serve as consultant on orchestral music for Carl Fischer, Inc.

**Gilbert R. Waller**, formerly at East Texas State Teachers College, Commerce, has accepted a position at the University of Oklahoma, Norman.

**Lorin F. Wheelwright**, supervisor of music in the Salt Lake City Schools and president of the California-Western Music Educators Conference, has been appointed Production Manager for the Arts Division of the Utah Centennial celebration which is to take place in 1947. The Utah Centennial commemorates the one-hundredth anniversary of the entrance of the Mormon pioneers into the Salt Lake Valley. Among the events scheduled will be the convention of the California-Western Music Educators Conference, which will be held in Salt Lake City March 30 through April 2, 1947. During Mr. Wheelwright's leave from the schools, Merva Morris, president of the Utah Music Educators Association, will serve as acting supervisor of music.

**Ralph G. Winslow**, for twenty-five years director of music in the Albany (New York) public schools, former president of the Eastern Conference, resigned his post and retired from the teaching field on July 1. Mr. and Mrs. Winslow will make their home at Alabama Farms at Antrim, New Hampshire.

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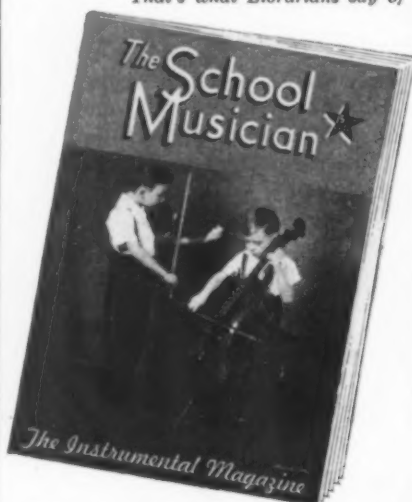
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## Do You Have the Answers?

FOR many years the headquarters office of Music Educators National Conference has served as an information bureau and a medium of contact between inquirers and those who can supply the requested aids. This department in the Journal serves as an auxiliary to the MENC information service, and the questions printed here illustrate the varied types of inquiries received. All have been answered by mail with the help of MENC officers, committee chairmen, and others. Readers are invited to send their own answers to the headquarters office. Copies of letters received will be forwarded to the inquirers concerned, and answers of especial interest will be published in the Journal.

### STRING-PLANNING PROGRAM

THE topic for my Doctor's Thesis is "A String-Planning Program for the State," based on a similar program now in existence in Michigan, where I served on the String-Planning Committee in 1943 when I was teaching in that state. My first chapter will concern the "History of High School Orchestra," and I am interested in getting some material on the early development of string music in the public schools. What were the beginnings of the Music Educators National Conference? Do you have some early copies of the Journal that I could purchase for my work, or could you locate some articles in the Journals which pertain to my subject? I hope this program, based on a survey of the various cities in the state, will be used as a basis for a State String-Planning Conference.—H.A.W.

[For information on the history of the Music Educators National Conference, this correspondent was referred to several articles which have been printed in the Yearbooks, namely, "Our Conference," by Walter Butterfield (1934 Yearbook), and "Music Education on the March," by Grace V. Wilson and Mary E. Ireland (1939-40 Yearbook). In addition, two mimeographed papers on the Conference history were forwarded to H.A.W. In regard to the history of the development of string music, the inquirer was referred to various articles which have appeared in this magazine and in MENC Yearbooks pertaining to the subject of string teaching in the schools. Information sent by any interested Journal reader will be promptly forwarded to H.A.W.]

### COLLEGE MUSIC DEPARTMENT PROBLEMS

DOES the Music Educators National Conference offer pamphlets or books on the following: (1) Organization and administration of university music department; (2) standards to be met by a university music department offering an accredited major and minor in public school music; (3) methods and materials for band, orchestra and vocal groups at the college level.—H.L.J.

Hazel B. Nohavec, past president of the North Central Division, supplied the following:

(1) Regarding your first inquiry, I would suggest that you consult the bulletin put out by the National Association of Schools of Music on Or-

ganization and Administration of University Music Departments. This gives considerable material about requirements for member schools.

(2) The Music Educators National Conference has a bulletin (Research Council Bulletin No. 21) which deals with the standards to be met by a university music department offering an accredited major and minor in public school music, which has not yet been released in printed form. John Beattie of Northwestern University served as chairman of the committee which did this work. The NASM bulletin will also give you some help.

(3) The 1945 Music Curriculum Committee Reports, published in April, contain some information regarding methods and materials for band, orchestra and choral groups at the college level. If you do not already have a copy of these reports, I would suggest that you investigate it for the latest thinking in some thirty areas. It is of utmost importance that those in teacher-education positions see that their graduating students have this material.

### COURSE OF STUDY FOR MASTER'S DEGREE

PLEASE send me any material that you may have concerning plans or recommendations for a teacher-training program in music education leading to a Master's Degree—W.M.J.

Reply supplied by Russell V. Morgan, past chairman of the Research Council of the Music Educators National Conference:

No organization has prepared any specific course of study for the Master's Degree in the field of music education, but certain definite patterns are discernible in the catalogs of the various music schools. These various patterns are as follows:

Type A. Music education—6 to 9 hours; music history—6 hours; general education course—3 hours; thesis—6 hours. The remainder of the 30 hours is elective.

Type B. This type divides itself into three parts in addition to the thesis. These 24 hours divide themselves approximately into: Music theory—8 hours; music education—8 hours; applied music—8 hours.

Type C. In addition to a thesis, at least half of the work in advanced music theory, with a smaller amount in music education and applied music.

Graduate schools vary in the applied music. Some permit a certain number of hours in applied music toward the Master's Degree; others do not. I believe you will find that wherever ap-



plied music is accepted toward the Master's Degree, it must be on the level of the junior year or above, as outlined for a major in the applied music field.

#### VARIOUS QUESTIONS

**The Star-Spangled Banner.** During the war we were instructed to teach (and the new editions of books printed) the words of the last stanza of "The Star-Spangled Banner" — "then conquer we must for (not *when*) our cause it is just." Do we still continue to do this, or did the end of the war automatically mean to return to the older wording?—H.G.

Peter W. Dykema, chairman of the MENC Committee on Patriotic Music, answered this inquiry in part as follows: On the assumption that "our cause" refers to our democratic way of life, and that we are permanently committed to that form of government, the Service Version of The Star-Spangled Banner will continue to use "for our cause," etc.

**Vocal Sight Reading in Senior High School.** Could you provide or put me in touch with reliable sources of instruction material on vocal sight reading in senior high school? I find that my senior high vocal students are sadly lacking in the fundamentals they should have had in the grades. In fact, only about ten or fifteen out of one hundred know anything about notes or sight reading at all. Most of them have apparently been following the few who do read. I would like to get in touch with the methods of those who have successfully taught vocal sight reading in senior high school.—M.A.L.

[Various items in the MENC list of publications were suggested to M.A.L., including recent Music Curriculum Committee Reports. Interested Journal readers are invited to submit their ideas and suggestions in response to this inquiry.]

**Basic Types of Music.** Will you please tell me the different classes of music, for example, classical music, hillbilly music, etc., and also what constitutes each class? If an expert classical musician were to perform a hillbilly piece of music, just what would it be called?—L.B.J.

There are four basic types of music idiom in common use, namely, fine art (commonly known as "classical"), popular art, folk art, and primitive art. There are many hybrid forms. I would say that hillbilly music is a hybrid of Anglo-American popular and folk arts. A musician proficient in any one idiom can, of course, attempt to play music in any other idiom. The result is usually something of a hybrid. To list all the classes of music, however, would tax the capacity of any letter. Perhaps the best thing would be to refer to any good encyclopedia of music, such as Grove's Dictionary of Music and Musicians, which can be found in any good library.—Charles Seeger.

September-October, Nineteen Forty-six



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[Personnel of the National Membership Committee includes the presidents of the six MENC Divisions, the presidents of the affiliated state associations and the state representatives in unaffiliated states.]

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# Memoranda for Members

## MENC Executive Committee

THE MENC Executive Committee held a three-day session in Chicago early in June, transacting necessary business in connection with the close of the administrative period and setting the stage for the active biennium ahead. The following items from the minutes of the meeting are of especial interest to MENC members and friends:

**State Representatives Planning Committee.** The following were appointed to serve on the planning committee which, at the request of the State Presidents' Assembly, was authorized by the Board of Directors at the Cleveland meeting: J. Irving Tallmadge (chairman), president of the Illinois Music Educators Association; Philip Gordon, president of the Department of Music of the New Jersey Education Association; William McBride, past president of the Ohio Music Education Association; Mervin R. Morris, president of the Utah Music Educators Association; Wilson Mount, president of the Tennessee Music Educators Association; Theodore F. Normann, president of the Washington Music Educators Association; Fred Ohlendorf, MENC representative for the state of California; Madeline F. Perazzi, president of the Maine Music Educators Association; Harling Spring, president of the Missouri Music Educators Association.

**Committee on Constitution Revision.** Pursuant to the instructions of the Board of Directors to set up a Committee on Constitution Revision, the following were appointed: Herman F. Smith (chairman), supervisor of music, Milwaukee Public Schools; Glenn Gildersleeve, head of music department, Madison College, Harrisonburg, Virginia; Fowler Smith, director of music education, Detroit Public Schools.

**Committee on Piano Instruction.** This committee will be organized on the projected State-Division-National plan, with six major divisions corresponding to the areas of the Conference Divisions. Each divisional committee will be comprised of the chairman of committees appointed within the states of the Divisions by the state presidents or state representatives. Appointed as general chairman of the National Central Committee is Raymond Burrows of New York City; Polly Gibbs, Baton Rouge, Louisiana, is vice-chairman. Members-at-large thus far appointed: Naomi R. Evans, Milwaukee, Wisconsin; Fay Templeton Frisch, New Rochelle, New York. (Additions to the personnel of the Central Committee will be announced soon, and the organization of the Division and State units will proceed as rapidly as possible.)

**Committee to Study Relationships with Professional Organizations.** In line with the action of the Board of Directors, a committee was appointed to study relationships in various kinds of situations, between music educators and the organizations representing music teachers in schools, colleges, and other educational institutions, and professional musicians and the musicians' unions and similar organizations, with instructions to make recommendations to the Executive Committee based on results of the study. The following were appointed: John C. Kendel (chairman), Denver, Colorado; T. Frank Coulter, Joplin, Missouri; J. Leon Ruddick, Cleveland, Ohio.

**Committee on Creative Music Activities.** This committee, it is proposed, will be organized on the State-Division-National plan described elsewhere. One of the specific projects assigned to the committee is cooperation in the enlarged program of Scholastic Awards for Music Composition which is supervised by William D. Boutwell. Only the chairman and vice-chairman have thus far been named. They are, respectively, Helen Grant Baker, Elizabeth, New Jersey, and Sadie M. Rafferty, Evanston, Illinois.

**Committee on Opera Music, Listening and Activities Projects.** In cooperation with the Metropolitan Opera Guild (Mrs. August Belmont, president, and Mrs. Herbert Witherspoon, director), plans have been set up whereby the MENC will cooperate with the Metropolitan Opera Guild in the development of a student-listening and student-activities program in the field of opera music. This committee is also to be organized on the State-Division-National plan, with Lilla Belle Pitts of New York City as chairman, and Clarke Maynard of Wilmington, Delaware, as vice-chairman.

**Student Membership and Student Activities.** Acting on the authority of the Board of Directors, a plan was set up to provide for a student membership classification in the MENC, and for an activities program in which undergraduate students in music education may participate. (A study is now being made with the cooperation of heads and faculty members of music education departments of teacher-training institutions.)

**1946 Curriculum Committee Reports.** Hazel B. Nohavec was appointed editor of the 1946 Curriculum Committee reports which are to be published about January 1. A vote of appreciation was extended to Dr. Nohavec for her effective work as editor of the 1945 reports, which have had wide distribution.

**Music Education Exhibitors Association.** An expression of hearty appreciation was voted to President J. Tatian Roach and the officers of the MEEA for the contribution made by the exhibitors to the Cleveland convention program and to the convention budget.

**Other Items.** The renewal of the MENC headquarters office lease with an additional 360 square feet of space was approved. Increase in advertising rates for the Journal, necessitated by increased production cost and increased circulation, was authorized. It was recommended that all convention registration fees be standardized at \$2.00 for the ensuing year. Retiring President John Kendel was appointed official delegate for the MENC to the annual convention of the NEA at Buffalo. It was recommended to



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112	Let Freedom Ring.....	SCHRAMM
115	God Save the People.....	BENET-ELLIOTT
116	Praise Jehovah (20c) (Psalm 117, 118).....	MOZART-Binder
117	O Saviour of the World.....	GOSS-Ray
118	*The American Song (20c).....	MARTIN-SMITH
124	God, the All Powerful (20c).....	LWOFF-Walton
125	Sweet Jesus, Guide My Feet.....	MEEKER
126	Brave New World (A Pan-American Song).....	SCHRAMM
127	Songs of Praise.....	GESSLER-MONTGOMERY
128	Sweet Spirit, Comfort Me! (12c).....	BRATTON-HERRICK
130	Lord, Now Lettest Thou Thy Servant (12c).....	KING
131	Come Now, Neath Jesus' Cross (12c).....	MOLLER-HOLST (Arr. by)
132	Bless the Lord, O My Soul (A Cappella).....	GESSLER
136	I Will Lift Up Mine Eyes Unto the Hills (12c).....	ERWIN-Harlow
137	Christe Eleison (12c).....	JOSQUIN DES PRES-Block
138	*Hymn of the Soviet Union (10c).....	ALEXANDROV-UNTERMEYER
141	Laudamus Te.....	PERGOLESI-Falk
143	Sing Unto the Lord a New Song.....	FRANCIS
145	Where Willows Bend (20c).....	ELLIOTT
149	Kde Su Kravy Maje (Slovak Folk-tune) (20c).....	SHIMMERLING
150	Come My Way, My Truth, My Life (12c).....	WICKLINE
152	Ode to America.....	BLEDSE
155	All Mah Sins Been Taken Away.....	Hennried
156	Song of The Russian Plains (Meadowland) (20c).....	Strickling
158	Afton Water (Old Scotch Song) (20c).....	Strickling
160	The Immortal Father's Face.....	KLEIN
161	All Ye Angels of God (Motet).....	WALTON
162	Come Holy Ghost (Anthem) (12c).....	Holst
165	The Irishman Lilts (12c).....	COWELL
167	Whispering Voices (L'Arlesienne Suite No. 1) (12c).....	BIZET-Strickling
168	The Irish Girl (12c).....	COWELL (Arr. by)
169	My Mother (Christmas or Mother's Day).....	HAY-Strickling
170	The Little Dove (S.S.A.T.B.).....	Robb
171	Old Joe Clark.....	Kleinsinger
172	Psalm 113 (20c).....	Schimmerling
173	Oh Lord, Redeemer.....	SULLIVAN-Strickling
174	Psalm of The Harvest (Psalm 104) (20c).....	Gessler
175	Pan's Angelicus (with Violin Obligato) (20c).....	FRANK-Strickling
176	Ave Verum (Motet).....	Walton

178	O Let The Nations Be Glad (Psalm 67) (20c).....	Gessler
179	Christmas Legend.....	Mirelle

### S.A.

Cat. No.		
113**	The Lilac Tree (Perspicacity).....	GARTLAN
120	Let Freedom Ring.....	SCHRAMM
121	The World Is Yours.....	SCHRAMM
122	Brave New World (A Pan-American Song).....	SCHRAMM
123	Mon Petit Mari (My Little Husband).....	HERNRIED
177	April.....	WATSON-Lubin

### S.A.B.

144	Let Thy Shield From Ill Defend Us.....	WEBER-Springer
146	Silent Night, Holy Night (With Unison Choir) (10c).....	MOLLER-HOLST
163	To A Withered Rose (S.S.A.B.).....	BANGS-FALK

### S.S.A.

100	O Saviour of the World.....	GOSS-Ray
101	In the Boat.....	GRIEG-COULTER-Loftin
102	In the Valley Below (20c).....	MANNEY (Arr. by)
109**	The Lilac Tree (Perspicacity).....	GARTLAN
114	Sunset.....	WALTON
129	Let Freedom Ring.....	SCHRAMM
133	I Wait Alone Beside the Sea.....	GESSLER-SIMPSON
134	Music When Soft Voices Die.....	TAYLOR-SHELLEY
135	Cradle Song.....	EISLER-BLAKE
140	The Owl.....	JOKL-TENNYSON
142	Lacrimosa (12c).....	SCHUBERT-Falk
147	A Christmas Song (12c).....	CROKER-SCHOFIELD
148	Twilight (12c).....	KING-BLAKE
157	Two Czecho-Slovak Folk Songs.....	Schimmerling
159	Afton Water (Old Scotch Song) (20c).....	Strickling
164	Oh, My Beloved (Caro Bell' Idol).....	MOZART-Falk
166	The Irishman Lilts (12c).....	COWELL

### T.T.B.B.

.....	Don't Let It Happen Again.....	PRICHARD
108	The Mountain Girl (Boys' Chorus).....	MANNEY (Arr. by)
111	The Lilac Tree (Perspicacity).....	GARTLAN
119	Elegy (A Satire) (25c).....	SCHIMMERLING-GUITERMAN
139	*Hymn of the Soviet Union (10c).....	ALEXANDROV-UNTERMEYER
151	Hallelu! (a patriotic novelty).....	WINKOPP
153	Dark Wings in the Night (20c).....	WALTON
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## MENC DIVISION MEETINGS 1947

Meetings of the Music Educators National Conference are held on an alternating (biennial) regional-national plan. 1947 meetings are scheduled in the areas of the six Divisions as follows:

March 12-15 ..... Southwestern  
Tulsa, Oklahoma—Mayo Hotel  
Arkansas, Colorado, Kansas, Missouri,  
New Mexico, Oklahoma, Texas

March 19-22 ..... Northwest  
Seattle, Washington—Olympic  
Hotel  
Idaho, Montana, Oregon, Washington,  
Wyoming

March 30-April 2 .. Calif.-Western  
Salt Lake City, Utah  
Hotel Utah  
California, Arizona, Nevada, Utah

April 9-12 ..... North Central  
Indianapolis, Indiana  
Claypool & Lincoln Hotels  
Illinois, Indiana, Iowa, Michigan, Min-  
nesota, Nebraska, North Dakota, Ohio,  
South Dakota, Wisconsin

April 17-19 ..... Southern  
Birmingham, Alabama  
Tutwiler Hotel  
Alabama, Florida, District of Columbia,  
Georgia, Kentucky, Louisiana, Mississip-  
pi, North Carolina, South Carolina, Ten-  
nessee, Virginia, West Virginia

April 24-27 ..... Eastern  
Scranton, Pennsylvania  
Hotel Casey  
Connecticut, Delaware, Maine, Mary-  
land, Massachusetts, New Hampshire,  
New Jersey, New York, Pennsylvania,  
Rhode Island, Vermont

NOTE: The names and addresses of the presidents of the Division Conferences are given on page 2.

Cooperating with the Conference officers and local sponsors in the host cities listed will be their "In-and-About" Music Educators Clubs and, respectively, Oklahoma Music Educators Association, Washington Music Educators Association, Utah Music Educators Association, Indiana Music Educators Association, Alabama Music Educators Association, Pennsylvania School Music Association.

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continue cooperation in the activities programs of the National Federation of Music Clubs and the National Association of Music Merchants. (Hazel B. Nohavec was recently appointed chairman of the Public School Music Committee of the Federation; William A. Mills is executive secretary of the NAMM.) It was also voted to cooperate with the Commission on Motion Pictures established by the American Council on Education by appointing a special study committee to work with Gardner L. Hart, director of the Commission; this committee will be an auxiliary of the MENC Committee on Films, of which Helen Dill is general chairman.

**Advisory Council.** Based on the report of retiring President Kendel regarding the exceptional service rendered by the Advisory Council which he appointed early in his administration, it was voted unanimously by the Executive Committee to recommend continuation of this type of cooperation from the business field and, if desirable, to include in the personnel of the committee a number of music education leaders. The following appointments were confirmed by the Executive Committee: John W. Drain, Philadelphia, Pa.; Belmont Farley, Washington, D. C.; William W. Gretsche, Chicago, Ill.; Charles E. Griffith, New York City; Henry S. Grossman, Cleveland, Ohio; Arthur A. Hauser, New York City; Fred A. Holtz, Elkhart, Ind.; John C. Kendel, Denver, Colo.; Louis G. LaMair, Chicago, Ill.; Howard R. Lyons, Chicago, Ill.; William A. Mills, Chicago, Ill.; Lilla Belle Pitts, New York City; Russell C. Poyser, Elkhart, Ind.; J. Tatian Roach, New York City; J. Leon Ruddick, Cleveland, Ohio; John F. Sengstack, New York City; Max Targ, Chicago, Ill.; Paul Thornton, Camden, N. J.

**Editorial Board.** The following personnel for the ensuing biennial period was recommended by President Richman and approved by the Executive Committee: Edward B. Birge (chairman emeritus), Bloomington, Ind.; Charles M. Dennis (chairman), San Francisco, Calif.; Lillian L. Baldwin, Cleveland, Ohio; Glenn Gildersleeve, Harrisonburg, Va.; Mark H. Hindsley, Urbana, Ill.; Russell V. Morgan, Cleveland, Ohio; Anne Grace O'Callaghan, Atlanta, Ga.; Harold Spivacke, Washington, D. C.; Paul Van Bodegraven, Columbia, Mo.

Continuing as Editorial Associates: John W. Beattie, Evanston, Ill.; Peter W. Dykema, Hastings-on-Hudson, N. Y.; Will Earhart, Coronado, Calif.; Karl W. Gehrken, Elk Rapids, Mich.; Carl E. Seashore, Iowa City, Iowa; Luis Sandi, Tacubaya, Mexico D. F.; Domingo Santa Cruz, Santiago, Chile.

**Cooperation with the Veterans Administration.** At the request of Ray B. Green, Chief of the Music Division, Recreation and Entertainment Service of the Veterans Administration Special Services, it was voted to extend all consistent cooperation in the program of music activities of the Veterans Administration.

## Fall Planning Meetings

In recent years fall planning sessions—or, as they are sometimes called, "pre-conference conferences"—have become major factors in MENC procedure. Each of the MENC Divisions scheduled a meeting of this kind for this fall, and the earlier ones in the series will have been held before these paragraphs reach the eyes of Journal readers. Participants in the meetings are the officers and executive boards of the Division Conferences, together with officers and representatives of cooperating organizations and institutions, and other leaders in the music education field.

In view of the fact that forty affiliated state associations are represented by their presidents on the respective executive boards, these fall meetings have special significance, not only in relation to the plans for the spring conferences, but in connection with the over-all program of the MENC and the activities of the state organizations.

The names and addresses of the presidents, members, and officers of the Division executive boards, together with the names of the presidents of the state affiliates, are included in the directory published elsewhere in this issue.

## Authors in This Issue

**WILLIAM E. KNUTH**, chairman of the MENC Membership Committee, is head of the Department of Music and professor of music in San Francisco State College; is a former member of the MENC Board of Directors and Executive Committee; has headed the National Membership Committee since 1942. + **ENNIS D. DAVIS** is editor of *The Music Journal* (formerly *Music Publishers Journal*); is a member of the Music Education Research Council; formerly associated with the educational staff of Ginn & Co.; is now a member of the Fred Waring organization; was president of the Music Education Exhibitors Association 1940-42. + **STELLA MARIE GRAVES**, member of the faculty of Ginling College, Nanking, China, is introduced in the editorial inset on page 27. + **PAUL VAN BODEGRAVEN**, associate professor of music education, University of Missouri, a new member of the MEJ Editorial Board, recently returned to his post at the U. of M. after leave of absence to serve in the Navy. + **CORP. BEN BERNSTEIN** is instrumental music instructor at Old Farms Convalescent Hospital, Avon, Conn.; was formerly director of music in the State School for the Blind at Lansing, Mich. + **PHILIP GORDON**, supervisor of music in South Side High School, Newark, N. J.; is president of the Department of Music of the New Jersey Education Association. + **MARK H. HINDSLEY**, assistant director of bands and associate professor of music at the University of Illinois; is a member of the MEJ Editorial Board. + **GENE CHENOWETH** is chairman of the music department of New Castle (Indiana) City Schools, concert master of the Richmond Symphony Orchestra, former faculty member of Arthur Jordan Conservatory of Music, music critic and author.



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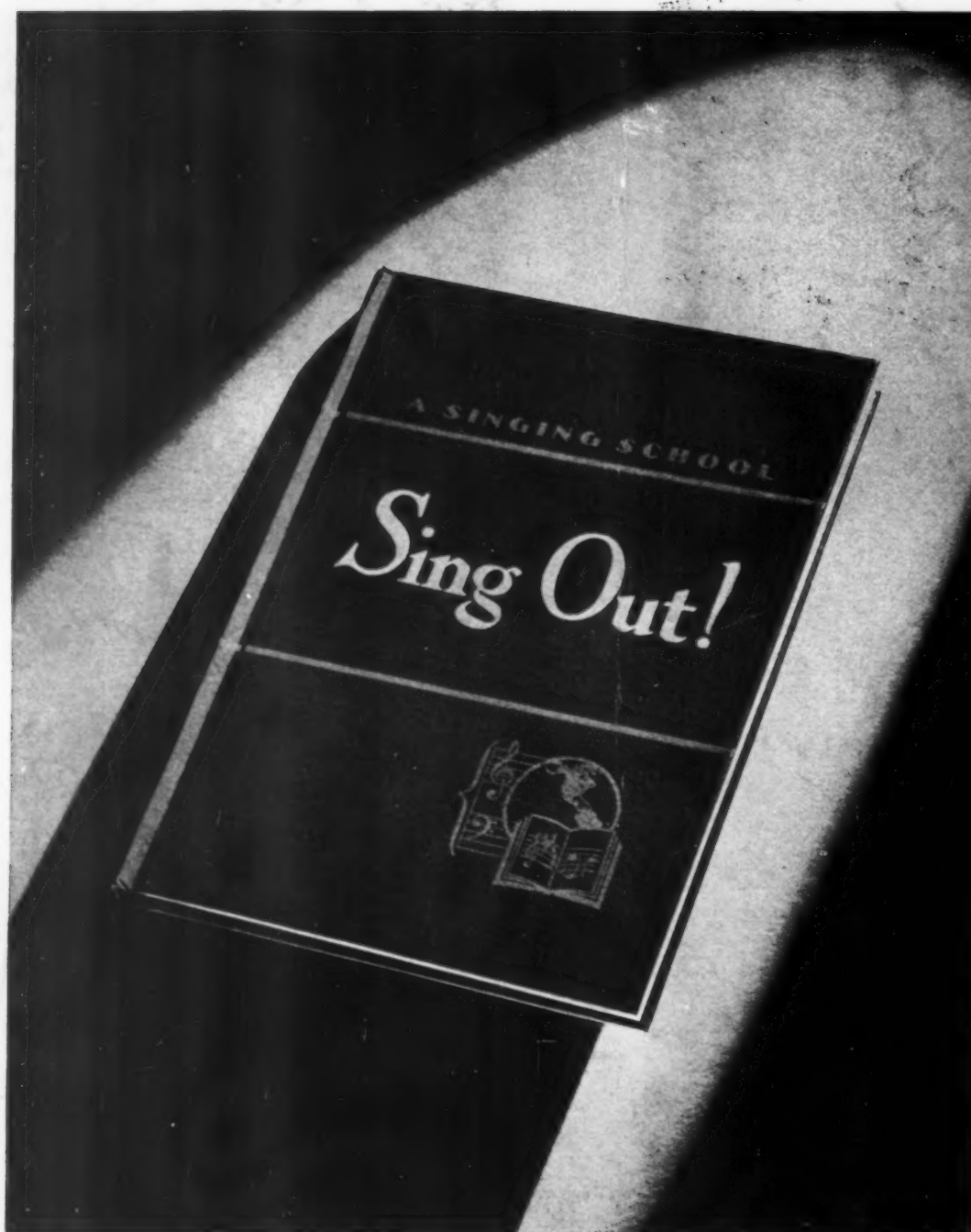
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